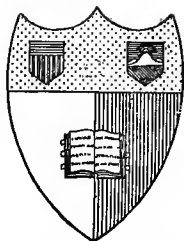


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ENGLISH INTONATION WITH SYSTEMATIC EXERCISES

BY

HAROLD E. PALMER



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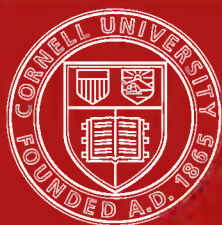
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ENGLISH INTONATION WITH
SYSTEMATIC EXERCISES

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ENGLISH INTONATION WITH SYSTEMATIC EXERCISES

BY
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"C'est le ton qui fait la chanson."

CAMBRIDGE
W. HEFFER & SONS LTD.

1924

PRINTED IN GREAT BRITAIN

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A.56015701
DEDICATED TO

MY FRIEND AND COLLEAGUE

H. O. COLEMAN,

TO WHOSE INITIATIVE AND INVENTIVE GENIUS IS DUE

MUCH VALUABLE KNOWLEDGE

ON THE SUBJECT OF

ENGLISH INTONATION.

PLG

Preface

The **object** of this book is fourfold:

1. To place on record a characteristic collection of the tones and tone-compounds as observed in the speech of most Southern English people in ordinary conversation.
2. To suggest a scheme of classification and terminology by which these tones and tone-compounds may be divided into classes according to their degree of resemblance or difference.
3. To formulate in a series of laws or rules the facts which have so far been discovered concerning the relation between tones and meanings.
4. To set forth a simple yet adequate system of tonetic notation, in order that tonetic texts may be produced inexpensively and abundantly for the use of teachers and students.

The general **utility** of the book can be gathered by reference to the four objects for which it has been composed. I have more especially designed it for the use of foreign students of spoken English. No one who wishes to use the English language in the manner of English speakers can any more ignore the phenomena of its intonation than he can ignore the phenomena of its pronunciation. It may be no more than a personal opinion of mine, but I am convinced that the two things, pronunciation and intonation, are so bound up with each other that it is futile to teach or to learn one without the other. I base this opinion on psychological grounds. Mimicry is the most potent factor in the study of foreign languages (whether spoken or written). The successful mastery of a language depends on how successfully the student can imitate the models which serve as his standard.

Systematic exercises in pronunciation have the effect of causing students to observe the *sounds* of the language; similarly, systematic exercises in intonation have the effect of causing students to observe the *tones* of the language.

This book should be of equal (or even greater) service to teachers of spoken English. A teacher of pronunciation cannot do efficient work if he is ignorant of the nature (nay, of the very existence) of the sounds of the language he is teaching; but to teach foreigners to pronounce English without teaching them to intone it is an unbalanced procedure. And yet a teacher of intonation cannot do efficient work if he is ignorant of the nature (nay, of the very existence) of the tones of the language he is teaching.

This book may be of interest to the English-speaking person whose intonation differs from that here recorded, for it will enable him to become familiar with the main features of other types of intonation than his own.

The study of English intonation should be of great utility to the English student of foreign languages, if only to put him on his guard against speaking such languages with his native intonation. The effect of the French sentence, "Je ne l'ai pas vu *hier*," intoned as the English "I did not see him *yesterday*," is as remarkable (not to say laughable) as the converse effect.

Furthermore, the English student of Chinese and other "tone-languages" will find his work greatly facilitated by a conscious knowledge of his own tones, for he will thereby be enabled to recognise, distinguish and to reproduce tone-differences which elude the ear and the mimetic capacities of one without such knowledge.

A ready knowledge of the characteristic intonations of English, together with the possibility of reading and writing tonetic transcriptions, must enormously facilitate the work of teachers and students of diction. By referring to the tonetic transcriptions in Part XII. of this book, the reader will notice the ease with which one can read and write sentences intoned in a number of various ways.

The **pronunciation** used in these exercises is in general conformity with that given in Professor Jones' *English Pronouncing Dictionary*.

Scope. As I have already mentioned, I have confined my attention to the study of that system of intonation which is generally used by most of the natives of England. I have taken the data afforded by the

pioneers of tonetic research¹; collected voluminous data of my own and experimented for some years with a view to making a contribution to the literature of the subject. I have more especially endeavoured to set forth the basic principles of our tone-usage. The conception of *Nucleus*, *Head* and *Tail* is my own; I have used this system in actual teaching, and the results seem to justify it. In the following pages I describe the method of approach by which I have obtained these results. The reader will find, graded and arranged in their order of importance, the four groups of tones which seem to stand out distinctly both in form and in function.

As the subject is one which is likely to be unfamiliar to the majority of my readers, I have endeavoured above all to express myself in a clear and simple manner, introducing each element and aspect of the subject in the most appropriate place, and proceeding from the simple and fundamental to the complex and particular. Where I am unable to explain a given phenomenon categorically, I do so tentatively. In the absence of a special semantic terminology expressing what are even fundamental aspects of meaning, I have to content myself with designating some of the tone-functions in a circumlocutory manner. No adequate terms exist (so far as I can ascertain) to express, for instance, the great significative differences between

(1) I *can* see him.

— ↘ — —

(2) I *can* see him.

— — — —

(3) I *can* see him.

— — — —

¹I am particularly indebted to Mr. H. O. Coleman (*Intonation and Emphasis* International Phonetic Association); Professor Daniel Jones (*Outline of English Phonetics*—Teubner; also *Intonation Curves*—Teubner) and, in certain aspects, to Mr H. Klinghardt (various works).

The difference between these three modes of strong assertion is so great that no native English speaker would ever use one for the other: we all feel that each expresses a different sort of assertion, a different attitude towards the person addressed. But they are all assertions, each of the three may constitute a contradiction to or a denial of the sentence "You can't see him." Great as these differences are, and strongly as we realize them and invariably observe them in actual conversation, we feel that no existing semantic terms are adequate to describe them. And this is only one case out of many.¹ In some cases I suggest appropriate terms, but suggest them with diffidence, being only too well aware that such terms may not evoke in the reader's mind the particular significance which I wish them to convey.

What I do wish to emphasize, however, is the fact that we all recognize immediately and without effort each of the attitudes associated with the tones; we use them and respond to them, we express or conceal our thoughts by choosing the tone or tone-compound most likely to serve our purpose. And all this we do with such complete unconsciousness that most of us are ready to assert either that we have no tone-system in English, or that we have tones but no system, or that our tone-system is so elementary that no difficulty can possibly be experienced by any foreign student in "picking it up."

The contents of this book may convince those who are not already convinced that we have in English a most remarkable series of significative tones, that it constitutes a distinct and coherent system, and that its difficulties are such that few foreign students are likely to speak as English natives do until they have trained themselves to observe and to reproduce what they hear. This last consideration is the chief function of these Systematic Exercises in English Intonation.

¹See the alternatives and variants given in the pages devoted to tonetic transcription of texts, part xii.

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




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



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



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







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Phonetic Symbols.

The phonetic transcription used is that of the International Phonetic Association, in its simplified or "broad" form.

Key words are not required for: p, b, t, d, k, m, n, l, r, f, v, s, z, h, w.
The remaining phones are:

Consonants.

g	give.	ʒ	measure.
ŋ	long.	j	yes.
θ	thin.	tʃ	chin.
ð	then.	dʒ	jam.
ʃ	ship.		

Vowels.

i:	see.	u	put.
i	it.	u:	too.
e	get.	ʌ	up.
æ	cat.	ə:	bird.
ɑ:	father.	ə	china, cathedral
ɔ	hot.		
ɔ:	saw.		

Diphthongs.

ei	day.	iə	here.
ou	go.	ɛə	there.
ai	fly.	ɔə	four.
au	how.	uə	tour.
ɔi	boy.		

Various Signs.

Isolated words in phonetic transcription and isolated tone-marks are enclosed in brackets [].

[:] The length mark.

[ː] indicates that the vowel by which it is preceded may be long, half-long or short.

Phonetic symbols printed in *italics* represent sounds which are sometimes inserted and sometimes omitted.

For further details concerning the phonetic notation see Professor Jones' *Pronouncing Dictionary*, his *Outline of English Phonetics*, or my *First Course of English Phonetics*.

The symbols relating to tonetics will each be explained in the course of the exercises.

Section I. Introduction

If anyone wrote the following sentence in a letter to you:

"He doesn't lend his books to *anybody*,"

what meaning would it convey to you?

At first sight you might interpret it as:

"He lends his books to *nobody*."

But it may also mean:

"He is rather particular as to the persons he lends his books to; he doesn't lend them to everybody."

Now how would you know which of these two meanings was intended? The sentence being a *written* one, you could only judge from the *context* which of the two ideas your correspondent wished to convey.

Let us now imagine that the sentence is used by someone who is *talking* to us. In this case we need no context to help us; the sentence itself will now contain an element which will adequately differentiate the two meanings.

What is this element? It is not a difference in the words, for in both cases the wording would be identical. It is not a difference in the stress or emphasis, for in both cases the stress falls on the first syllable of the word *anybody*. But there *is* a difference, a difference perceptible to all whose mother-tongue is English; it is a difference of *tone* or *musical pitch*.

In the first case, on the first syllable of the word *anybody*, the voice falls from a relatively high to a relatively low note, and remains low during the emission of the following three syllables.

In the second case the voice will probably rise from a lower note to a higher one during the emission of the first syllable, pitch the syllables *nybo* on a very low note, and conclude with the syllable *dy* approximately on the same level as the beginning of the word.¹

¹Or, as an alternative, the first syllable may be pitched on a mid-tone, the second on a high tone, the third on a low tone, and the last on the mid-tone. Let us add, however, that a Scottish speaker may intone the word in neither of these manners.

Let us express this difference graphically.

1. A-NY-BO-DY

High Note—> —

Mid Note —>

Low Note —> — — —

2. A-NY-BO-DY . A-NY-BO-DY

High Note—> — —

Mid Note —> — or possibly — —

Low Note —> — — —

We see, then, that the meaning of a given word or sentence may depend upon the relative pitch of the note or notes upon which it is sung.

Here is a second example. Let us take the sentence:

"He didn't come on account of the *rain*."

If we sing the word *rain* on a falling tone, the sentence means:

"It was on account of the *rain* that he didn't come."

If we sing the word *rain* on the mid-high-low-mid combination of tones [˥], the sentence will mean:

"It was not on account of the *rain* that he came."

If anyone were to say to us:

"I *say* it's warm,"

with the word *say* on the falling tone, we should interpret his sentence as

"I don't *think* or *believe* that it's warm; I merely *say* it."

Intoned in a different way, the sentence would mean:

"Goodness gracious! Do you notice how *warm* it is?"

Expressions such as "Good morning" or "Good evening" are sung in different ways according to whether they are used as a greeting to someone we meet, or to someone we are leaving.

Consider the different shades of meaning we may give even to single words such as "here" or "now" by singing them in different ways. With the falling tone, "here" means "I tell you *this* is the place"; on a

rising tone the same word means "Is this the place?" With the mid-high-low-mid combination [ʌ] the same word means "Not in the place you mention, but in *this* place."

Coleman has furnished me with the following interesting example:
 They wouldn't get far if it *did* (fall on *did*) = It wouldn't matter....
 They wouldn't get far if it *did* (rise fall rise on *did*) = It would hinder them.

The science which is concerned with the nature and meaning of this tone-play is called *Intonation*. That part which is concerned chiefly with the tone-curves irrespective of their meanings has been called *Tonetics*.¹

Whether Tonetics is a branch of Phonetics or whether it is an independent science, does not appear to be a vital question. We need only note that what Phonetics does for speech-sounds, Tonetics does for speech-tones.

In both cases the rational application of these sciences (or branches) to language-teaching has, among others, the following effect: it makes us conscious of what we already do unconsciously in our native tongue; it enables us to use and to quicken our powers of observation, and affords us opportunities for systematic ear-training.

We are no longer at the mercy of the "hit-or-miss" method; our desultory, haphazard and generally unsuccessful attempts at reproducing foreign speech phenomena is replaced by progressive and systematic exercises based on positive data; we proceed by sure steps from the known to the unknown. The path of the student is still beset with difficulties, but there is at least a path for him to follow, a more or less clearly defined track, whereas without such linguistic sciences there is no path at all; the student has to grope his way across a treacherous ground without guides or indications of any sort.

With the development of the science of intonation, the foreign student of spoken English is shown exactly what the English tone-system is, and what steps he must take in order to speak as the English do. The

¹ By Professor D. M. Beach, of the University of Peking, whose remarkable studies on Chinese Intonation are likely to have important effects on the teaching and learning of Chinese.

English student of French is told not only what the French tone-system is, but (what is perhaps more important) that he must refrain from using his English tone-system when he is speaking French

The English student of Chinese will not only be told in what respect Chinese intonation differs from English, but he will also be shown in what ways he can utilize his English tone-habits as an aid to learning the Chinese system. Whether they like it or not, students of Chinese, Bantu, and other groups of languages must necessarily master the tone-systems as an integral part of the vocabulary and grammar of such languages. The science of intonation thus comes to supply a want which is already keenly felt, and to regularize and codify what has hitherto been done on more or less empirical lines.

What is often diagnosed as a foreign "pronunciation," or foreign "accent," frequently turns out to be a foreign *intonation*. Many foreign speakers of English may be faultless in their English sounds, and even English stress, but they intone in such a manner that we at once detect that they are not English, and often we fail even to understand the meaning of what they are saying. I often have occasion to say to my foreign students: "I quite understand your sentence, as a sentence, but, excuse me, I cannot see what you wish to convey. Was your sentence an assertion, a comment, an exclamation, a contradiction, a corroboration, or a question?"

One of the aims of Phonetics proper is to cause us to speak the foreign language in such a way as not to betray our nationality. This is also one of the aims of Tonetics. Many characteristic tones are as important as or even more important than characteristic sounds. If we say to a very young child, "Aren't you a nasty wretched little brat!" in the same intonation as "Aren't you a dear precious little angel!" the effect produced will be that of the latter sentence. Observers have also frequently remarked that dogs and other animals react not so much to the *words* we use but to the tones on which the words are pitched. "*C'est le ton qui fait la chanson.*"

A FEW HINTS FOR TEACHERS AND STUDENTS.

The first aim of the student should be to recognize the difference between falling, rising and level tones. The musician evidently has an advantage in this respect, but let me assure those who make no claim to having a good musical ear that the advantage is not so great as might be supposed. Sometimes, at the outset, some students experience a little difficulty in distinguishing falling from rising tones; indeed, when called upon to drop the voice, they may often do just the contrary. This inability to recognize or to produce a given tone is generally, if not always, due to the utter novelty of the exercise. With a little practice, however, such difficulties are almost invariably overcome. It must be remembered that all users of speech (no matter what their nationality or language, no matter whether musically trained or not) are users of tones, and consequently already possess the elements of any intonation system. All they have to do is to perform wittingly and consciously what they are already in the habit of doing unwittingly and unconsciously.

The following device will prove of service in overcoming this initial difficulty. Let the student press the tip of his finger lightly but firmly at a point just above the cartilage of the glottis (Adam's apple); then as he sings on a rising or falling pitch he will actually feel this cartilage rising or falling accordingly.

In some cases the student must be exercised in using familiar tones in unfamiliar positions and circumstances. Most Swedes, for instance, are unaccustomed to use a long low-level succession at the end of a sentence, just as most Serbians are unaccustomed to use a succession of rising tones at the end of a sentence.

Then the general procedure will be as follows: The teacher will first pronounce (with the intonation indicated) the five examples of the exercise. He may do this once or several times. The student or students will then imitate the teacher's performance. Should they experience any difficulty, the teacher may intone with exaggerated slowness or degree of pitch. Having successfully imitated the teacher, the student may be called upon to read off the examples without being prompted.

Another type of work will consist of tonetic dictation. The teacher articulates one or more syllables and calls upon the students to write down in tonetic symbols what they think they have heard. These syllables may be meaningless ("nonsense syllables") or may simply be repetitions of any elementary sound or sound-compound, such as [lɑ:] or [mɑ:].

The more serious difficulty is the teaching of the semantic values of the tone-groups. The student may be able to imitate correctly, and to read correctly from his transcription, and yet be unable to use the appropriate tones in actual speech. There is only one remedy, viz. correct observation and correct imitation. The student must form the habit of noticing how people intone; and of imitating them mentally. One of the chief objects of this book of exercises is to teach the student how to notice and what to notice; how to imitate and what to imitate.

Section II. First Definitions

Various forms and shades of emphasis (such as word-prominence, word-group prominence, intensity, command, doubt, concession, reassurance, etc.) are expressed in English by the use of musical tones (i.e. by varying the pitch of the elements contained in the sentence).

All phenomena connected with this musical pitch or tone are designated by the term *Intonation*.

These tones may be indicated by means of an appropriate notation consisting of special signs or symbols. A text marked by such tone-symbols is called a *Tonetic Transcription*. The words contained in such a transcription may be written in phonetic characters, or when deemed more convenient, in traditional orthography.

For the purpose of determining and classifying the phenomena connected with intonation, we must consider that English speech is cut up into *Tone-Groups*.

A *Tone-Group* may be defined as *a word or series of words in connected speech containing one and only one maximum of prominence*.

The limits of a *Tone-Group* may be marked by placing the signs || or | on either side of it, or two adjacent tone-groups may be separated by the same sign.

Each *Tone-Group* contains a **Nucleus**,¹ which is the stressed syllable of the most prominent word in the *Tone-Group*.

The nucleus corresponds to what is usually called *sentence-stress*.

¹ We find, however, occasional examples of special tone-groups containing no nucleus. (See pp. 100-105.)

Section III. The Nucleus

RULES.

In Southern English there are four characteristic *Nucleus Tones*:—

1. The **Falling**, which may be marked by placing the signs [ʋ] or [ʌ]
immediately before the nucleus syllable.
2. The **High-Rising**, which may be marked by placing the sign [ʔ]
immediately before the nucleus syllable.
3. The **Falling-Rising**, which may be marked by placing the sign [ʋ]
immediately before the nucleus syllable.
4. The **Low-Rising**, which may be marked by placing the sign [↘]
immediately before the nucleus syllable.

In consequence of this, there are four kinds of Tone-Groups:—

Tone-Group 1. containing the Falling Nucleus-Tone: [ʋ] or [ʌ].

Tone-Group 2. „ „ High-Rising „ [ʔ].

Tone-Group 3. „ „ Falling-Rising „ [ʋ].

Tone-Group 4. „ „ Low-Rising „ [↘].

The terms “Falling” and “Rising” are relative, not absolute; the *Range* of a falling or rising tone varies according to the degree of animation of the speech. The word “No” when used in angry contradiction may start at the highest, and drop down to the lowest pitch of the speaker’s voice. The same word used in languid assent may drop not more than a half-tone. Similarly in a surprised or indignant query, the word “Here?” may start on the lowest, and rise to the highest pitch of the speaker’s voice, but when used in different circumstances (i.e. to express languid indifference) the word may rise not more than a half-tone.

Intensification.

The Falling Nucleus Tone [ʋ] or [ʌ] is said to be “intensified” when the actual fall is preceded by a slight rise of pitch. This intensified Nucleus-Tone may be marked by the use of the symbol [ʋ̌].

The Falling-Rising Nucleus tone [ʋ], being almost invariably intensified, it is convenient to consider it as the normal form. In those few cases in which this tone is not intensified, the symbol [ʋ̌] may be used.

EXERCISES.

Exercise 1. *Tone-Group 1. The Falling Nucleus: [v].*

\jes.
 \nou.
 \ou.
 \du:.
 \wai?

Exercise 2. *The Falling Nucleus (Intensified): [ʋ].*

ʋjes.
 ʋnou.
 ʋou.
 ʋdu:.
 ʋwai?

Exercise 3. *Tone-Group 2. The High-Rising Nucleus: [ʃ].*

ʃjes.
 ʃwel.
 ʃhiə?
 ʃmain?
 ʃwen?

Exercise 4. *Tone-Group 3. The Falling-Rising Nucleus: [ʊ].*

ʊmain.
 ʊwʌn.
 ʊblæk.
 ʊhiə.
 ʊnau.

Exercise 5. *Tone-Group 4. The Low-Rising Nucleus: [ˌ].*

ˌjes.
 ˌnou.
 ˌrait.
 ˌpræps.
 ˌθæŋks.

Section IV. “The Tail”

RULES.

Any syllable or syllables following the nucleus in the same Tone-Group is termed the “Tail” of the group.

The Tail-syllable or group of syllables following the Falling Nucleus (Tone-Group 1) is pitched on the low level. This being an invariable rule, such tails need not be marked in tonetic transcription, the group may be written

ʌi wɔntid tə si: im.

this being equivalent to ʌ.....

When the falling nucleus-tone is followed by a tail, some speakers frequently (or even habitually) replace the falling-tone proper by a falling *interval*; they pitch the nucleus on a high tone and leave the fall to be inferred by the first syllable of the low tail, i.e.:

*..... instead of ʌ.....

The Tail-syllable or group of syllables following the two Rising Nuclei (Tone-Groups 2 and 4) *participates in the rise*; in other terms, instead of the rise taking place in the nucleus-syllable itself, it is distributed over the nucleus and tail. This being an invariable rule, such tails need not be marked in tonetic transcription. Thus:

ʌnevə?	=	˙
ʌwɔt did ju' sei?	=	˙˙˙
ʌθæŋk ju'	=	˙˙
ʌhi: wɔnt maind it	=	˙˙˙

The Tail-syllable or group of syllables following the Falling-Rising Nucleus (Tone-Group 3) [ʌ] *participates in the Fall-Rise* of the nucleus; in other terms the curve of the nucleus is distributed over the nucleus and tail. Thus:

ʌwʌn mait	=	ʌˊ
ʌai laik it	=	ʌˊ˙
ʌevribɔdi	=	ʌˊ˙
ʌri:diŋ wɔnt help ju' veri matʃ	=	ʌˊ˙˙˙˙˙

Note, however, that when the Falling-Rising Nucleus consists of a monosyllabic word, the *fall* is not distributed over the tail, but merely the *rise*. Thus:

ʔai mait si: im = ʔ. . . and not . ʔ. .

These being invariable rules, such tails need not be marked in tonetic transcription.

Other peculiarities will be noticed in the dot notation of some of the exercises based on Tone-Group 3. E.g. Exercises 56, 57.

Exercises

Tone-Group 1. [v].

Exercise 6. *Falling Nucleus. 1-syll. Tail. Non-intensified.*

\\nouwæ.	\\.	or	°.
\\ai du:.	\\.	or	°.
\\lisn.	\\.	or	°.
\\wai nɒt?	\\.	or	°.
\\du: ju'?	\\.	or	°.

Exercise 7. *Falling Nucleus. 2-syll. Tail. Non-intensified.*

\\mæntfistə.	\\..	or	°..
\\ðæt s nou gud.	\\..	or	°..
\\ju: sei it.	\\..	or	°.
\\hu: sed sou?	\\..	or	°..
\\ni:d ju' gou?	\\..	or	°..

Exercise 8. *Falling Nucleus. 3-syll. Tail. Non-intensified.*

\\evribədi.	\\...	or	°...
\\ðæt s nɒt ðə keis.	\\...	or	°...
\\gɪv it tu im.	\\...	or	°...
\\hu: tould ju' tu'?	\\...	or	°...
\\kud ju' teik it?	\\...	or	°...

Exercise 9. *Falling Nucleus. Tail of 4 or more Syllables. Non-intensified.*

\\ai didnt teik it.	\\....	or	°....
\\ðæt wount teik ʌp mætʃ taim.	\\.....	or	°.....
\\fraidi sju:tid mi ɔ:lrait.	\\.....	or	°.....
\\evribədi sizmz tə θiŋk sou.	\\.....	or	°.....
\\a:gjuɪŋ wið im dɔ:znt sizm tə bi eni gud.	\\.....	or	°.....

Intensified Tone-Group 1. [ʔ].

Exercise 10. *Falling Nucleus. 1-syll. Tail. Intensified.*

ʔlavlɪ!	ʔ.	or	ʔ.
ʔgudnis!	ʔ.	or	ʔ.
ʔnouwɛə!	ʔ.	or	ʔ.
ʔwai not?	ʔ.	or	ʔ.
ʔdu: ju?	ʔ.	or	ʔ.

Exercise 11. *Falling Nucleus. 2-syll. Tail. Intensified.*

ʔwandəfl!	ʔ..	or	ʔ..	or	ʔ.
ʔbouθ ɔv əs!	ʔ..	or	ʔ..	or	ʔ.
ʔluk æt ðəm!	ʔ..	or	ʔ..	or	ʔ.
ʔhau meni?	ʔ..	or	ʔ..	or	ʔ.
ʔkæn ju kəm?	ʔ..	or	ʔ..	or	ʔ.

Exercise 12. *Falling Nucleus. 3-syll. Tail. Intensified.*

ʔevidəntli!	ʔ...	or	ʔ...	or	ʔ..
ʔðæt s nɒt mætʃ gud!	ʔ...	or	ʔ...	or	ʔ..
ʔlɪsn tu it!	ʔ...	or	ʔ...	or	ʔ..
ʔhau did i nou?	ʔ...	or	ʔ...	or	ʔ..
ʔwɪl ðei kəm bæk?	ʔ...	or	ʔ...	or	ʔ..

Exercise 13. *Falling Nucleus. Tail of 4 or more Syllables. Intensified.*

ʔwen wud i du it?	ʔ....	or	ʔ....	or	ʔ...
ʔðei didnt teik eni.	ʔ.....	or	ʔ.....	or	ʔ...
ʔai fl tel im tə rait it.	ʔ.....	or	ʔ.....	or	ʔ.....
ʔnoubədi kɛəz veri mætʃ fɔ ðəm.	ʔ.....	or	ʔ.....	or	ʔ.....
ʔwɔznt ðæt ə prɪti dɪf tə set bɪfɔ: ðə kɪŋ?	ʔ.....	or	ʔ.....	or	ʔ.....

Tone-Group 2. ['].**Exercise 14. High-Rising Nucleus. 1-syll. Tail.**

ʃsamtaimz.	/'	or	·
ʃmain wɔz.	/'	or	·
ʃtraɪ it.	/'	or	·
ʃwɒt neim?	/'	or	·
ʃnevə?	/'	or	·

Exercise 15. High-Rising Nucleus. 2-syll. Tail.

ʃðis wʌn iz.	··
ʃmembəz kæn.	··
ʃpəsəbli.	··
ʃwɒt s jʊ' neim?	··
ʃdid ju' gou?	··

Exercise 16. High-Rising Nucleus. 3-syll. Tail.

ʃsævidʒɪz dount.	···
ʃai dount θɪŋk sou.	···
ʃtraɪ ɪf ju' laɪk.	···
ʃwɒt dɪd ju' sei?	···
ʃdʌz ɪ' brɪŋ ðəm?	···

Exercise 17. High-Rising Nucleus. Tail of 4 or more Syllables.

ʃlðəz əv dʌn it.	·····
ʃwi: nevə sed ɪt wʊd.	·····
ʃsamtaimz ɪt ɑ:nsəz veri wel.	······
ʃmæntʃɪstər ɪznt ɔn ðə saʊθ kəʊst.	······
ʃai dɪdnt naʊtɪs enɪθɪŋ pətɪkʃələr əbaʊt ɪt.	········

Tone-Group 3. [ʌ].

Exercise 18. *Falling-Rising Nucleus. 1-syll. Tail.*

ʌðəz.	ʌ/	or	/
ʌsʌmwəə.	ʌ/	or	/
ʌwʌn mait.	ʌ/	or	/
ʌi du:.	ʌ/	or	/
ʌju: gou.	ʌ/	or	/

Exercise 19. *Falling-Rising Nucleus. 2-syll. Tail.*

ʌməntʃistə.	ʌ./	or	/./
ʌjestədi.	ʌ./	or	/./
ʌi laik it.	ʌ./	or	/./
ʌpræps ai ʃæl.	ʌ./	or	/./
ʌluk æt ðəm.	ʌ./	or	/./

Exercise 20. *Falling-Rising Nucleus. 3-syll. Tail.*

ʌvribədi.	ʌ../	or	/../	or	··.
ʌsʌmtaimz ai did.	ʌ../	or	/../	or	··./
ʌi mait si: im.	ʌ../	or	/../		
ʌfə:ðə kənt kəm.	ʌ../	or	/../	or	··./
ʌtrai tə bi' ðəə.	ʌ../	or	/../		

Exercise 21. *Falling-Rising Nucleus. Tail of 4 or more Syllables.*

ʌi ʃudnt tel im.	ʌ....	or	/....		
ʌi dount θɪŋk i' wəz ðəə.	ʌ....	or	/....		
ʌsandi əd sʃʊt mi ɔ:lrait.	ʌ.....	or	/.....	or	·.....
ʌri:diŋ wount help ju' veri matʃ.	ʌ.....	or	/.....	or	·.....
ʌvribədi daznt du' it.	ʌ.....	or	/.....	or	·.....

Tone-Group 4. [↗].**Exercise 22.** *Low-Rising Nucleus. 1-syll. Tail.*

↘θæŋk ju'.	↗	or	..
↘jes sə'.	↗	or	..
↘ðis wʌn.	↗	or	..
↘mɔːniŋ.	↗	or	..
↘nʌθiŋ.	↗	or	..

Exercise 23. *Low-Rising Nucleus. 2-syll. Tail.*

↘ai θiŋk sou.	↗	or	...
↘prɒbəbli.	↗	or	...
↘ai ʃaɪnt maɪnd.	↗	or	...
↘ðæt s ɔːləɪt.	↗	or	...
↘teɪk ɪt ðen.	↗	or	...

Exercise 24. *Low-Rising Nucleus. 3-syll. Tail.*

↘ðæt wəʊnt mətə.	↗	or
↘ai θiŋk i' wɪl.	↗	or
↘juː l bi' ɔːləɪt.	↗	or
↘hiː wəʊnt maɪnd ɪt.	↗	or
↘sʌm ɒv ðəm maɪt.	↗	or

Exercise 25. *Low-Rising Nucleus. Tail of 4 or more Syllables.*

↘hiː wəʊnt ɪntəfeɪə.	↗	or
↘juː l məɪnɪdʒ ɪt ɔːləɪt.	↗	or
↘ai daʊnt θiŋk ðə z mʌtʃ ɪn ɪt.	↗	or
↘ðæt dʌznt meɪk eni dɪfrəns.	↗	or
↘sʌm ɒv ðəm l get ðɛər ɔːləɪt.	↗	or

Section V. One-Syllable "Heads"

RULES.

Any syllable or syllables preceding the nucleus in the same Tone-Group is termed the "Head" of the group.

A Head may be *Inferior*, *Superior*, *Scandent*, or *Heterogeneous*.

An *Inferior* head is one the tones of which are never higher in pitch than the initial point of the Nucleus-Tone.

ai si:	ai kæn.	ai mei.	gud bai.
— ↘	— ↗	— ʔ	— ˩

Before the falling nucleus-tone (Tone-Group 1) a one-syllable inferior head-tone is generally level,¹ and starts on the mid or neutral pitch (about midway between the highest and lowest notes of the speaker's voice).²

An inferior head-tone before the falling nucleus-tone may, if necessary, be marked by placing the sign [—] immediately before the head element, but such inferior head-tones may be left unmarked:

—ai ʔsi: or simply ai ʔsi.

Before the rising nucleus-tones (Tone-Groups 2 and 4), an inferior head is always level, and starts on the low tone (on the same pitch as that of the initial point of the nucleus-tone).

An inferior head-tone before the rising nucleus-tones may be marked by placing the sign [—] immediately before the head element:

—ai ʔkæn. —gud ˩bai.

An inferior head-tone before the falling-rising nucleus tone (Tone-Group 3) is on the low pitch. It may, if necessary, be marked by placing the sign [—] immediately before the head element; but such inferior head-tones may be left unmarked:

ai ʔmei = — ʔ

¹ But may rise slightly.

² But may start on a low pitch.

A *Superior* head is one the tones of which are higher in pitch than the initial point of the nucleus-tone.

wɒt fɔː? nekst wɪk? nɒt nau! gud bai.
 — ↘ — ↗ — ↘ — ↗

Before the falling and falling-rising nucleus-tones (Tone-Groups 1 and 3), a superior head is level and is pitched on a fairly high tone.

A superior head before the falling and falling-rising nucleus-tones is marked by placing the sign [—] immediately before the head element:

—wɒt ↘fɔː? —nɒt ↘nau!

Before the rising nucleus-tones (Tone-Groups 2 and 4), a superior head is level and may be of a mid- or of a high-pitch, according to the degree of intensity with which the tone group is uttered.

A superior head before the rising nucleus-tones may be marked by placing the sign [—] immediately before the head element. Where necessary, however, it may be marked by the sign [—]:

—nekst ↗wɪk? or —nekst ↗wɪk?
 —gud ↗bai. or —gud ↗bai.

A *Scandent* head is one the tones of which rise or climb from the mid-level to the highest pitch of the whole tone-group. This highest point (which may be termed the "vertex") is therefore higher in pitch than the initial point of any nucleus.

ai sei! wud juː?! nɒt nau! gud bai!
 — ↗ — ↗ — ↗ — ↗

A scandent head may be marked by placing the sign [—] immediately before the head element:

—ai ↗sei! —wud ↗juː?! —nɒt ↗nau! —gud ↗bai.

Note.—The significative difference between a superior and a scandent one-syllable head is not great. The difference increases however proportionately to the length of the head.

A *Heterogeneous* head is a combination of any of the three foregoing types. The nature of these heads is explained on page 69.

Exercises

Tone-Group 1. [v].

Exercise 26. *Falling Nucleus. 1-syll. Inferior Head. No Tail.*

θə:v̌tim	·v̌
dʒʌsť v̌sou.	·v̌
teiǩ v̌main.	·v̌
hu: v̌els?	·v̌
fuď v̌ju:?	·v̌

Exercise 27. *Falling Nucleus. 1-syll. Inferior Head. 1-syll. Tail.*

guď v̌mɔ:ňiŋ.	·v̌. or ·v̌..
ðæť š v̌jɔ: fɔ'lt.	·v̌. or ·v̌..
dounť v̌du' it.	·v̌. or ·v̌..
waǐ v̌du: ju'?	·v̌. or ·v̌..
wiľ v̌ðis du:?	·v̌. or ·v̌..

Exercise 28. *Falling Nucleus. 1-syll. Inferior Head. 2-syll. Tail.*

əv̌ v̌kɔ:s ai du:.	·v̌.. or ·v̌... ..
aǐ v̌geiv im wʌn.	·v̌.. or ·v̌... ..
weľ v̌teik it ðen.	·v̌.. or ·v̌... ..
weň v̌kæn ju' kʌm?	·v̌.. or ·v̌... ..
wuď v̌ju: du' it?	·v̌.. or ·v̌... ..

Exercise 29. *Falling Nucleus. 1-syll. Inferior Head. Tail of 3 or more Syllables.*

wɒť v̌kæn wi' sei tu' im?	·v̌.... or ·v̌.....
aǐ ľ v̌hæv tə du: wiðaut it.	·v̌..... or ·v̌.....
aǐ v̌laik tɔ:ǩiŋ əbauť sʌtʃ̌ θiŋz.	·v̌..... or ·v̌.....
wɒť v̌kud ju' ikspekť iň sʌtʃ̌ ə̌ keis?	·v̌..... or ·v̌.....
noǔ v̌wʌndə̌r i' didnť wɒť tə̌ kʌm bæk!	·v̌..... or ·v̌.....

Exercise 30. *Falling Nucleus (Intensified).* 1-syll. Inferior Head.
No Tail.

in ʌdi:d!	·ʌ
ai ʌdu:!	·ʌ
it s ʌmain!	·ʌ
teik ʌmain!	·ʌ
wæɹ ʌels?	·ʌ

Exercise 31. *Falling Nucleus (Intensified).* 1-syll. Inferior Head.
1-syll. Tail.

gud ʌmɔ:nɪŋ!	·ʌ.	or	·ʌ/
əv ʌkɔ:s nɒt!	·ʌ.	or	·ʌ/
ðæt s ʌdɪfrənt!	·ʌ.	or	·ʌ/
it s ʌlʌvli!	·ʌ.	or	·ʌ/
kən ʌai help?	·ʌ.	or	·ʌ/

Exercise 32. *Falling Nucleus (Intensified).* 1-syll. Inferior Head.
2-syll. Tail.

ə ʌnʌðə wʌn!	·ʌ..	or	·ʌ/..
in ʌeni keɪs!	·ʌ..	or	·ʌ/..
ðæt s ʌnou rɪzɪn!	·ʌ..	or	·ʌ/..
kʌm ʌə:liə!	·ʌ..	or	·ʌ/..
kud ʌai help ju?	·ʌ..	or	·ʌ/..

Exercise 33. *Falling Nucleus (Intensified).* 1-syll. Inferior Head. Tail
of 3 or more Syllables.

ə ʌveri gud wʌn!	·ʌ....	or	·ʌ/...
ai l ʌθɪŋk əbʌnt it!	·ʌ....	or	·ʌ/...
ai ʌment im tə gou!	·ʌ....	or	·ʌ/...
wæɹ ʌels kəd ai gou?	·ʌ....	or	·ʌ/...
iz ʌeniθɪŋ pə:fɪkt?	·ʌ....	or	·ʌ/....

Exercise 34. *Falling Nucleus. 1-syll. Superior Head. No Tail.*

—nju: ɲjɔ:k.	˘˘
—θə:ɲti:n.	˘˘
—luk ɲhiə.	˘˘
—sit ɲdaun.	˘˘
—hu: ɲdʌz?	˘˘

Exercise 35. *Falling Nucleus. 1-syll. Superior Head. 1-syll. Tail.*

—i ɲɔ:ɲmæs.	˘˘.	or	˘˘.
—niə ɲlændən.	˘˘.	or	˘˘.
—hau ɲɔ:kwəd!	˘˘.	or	˘˘.
—let ɲmi: trai.	˘˘.	or	˘˘.
—wɔt ɲwɔz it?	˘˘.	or	˘˘.

Exercise 36. *Falling Nucleus. 1-syll. Superior Head. 2-syll. Tail.*

—im ɲpɔsəbl.	˘˘.	or	˘˘.
—moust ɲintristiŋ.	˘˘.	or	˘˘.
—ðæt s ɲnou ri:zn.	˘˘.	or	˘˘.
—ju: ɲoupn it!	˘˘.	or	˘˘.
—wai ɲfud i' kʌm?	˘˘.	or	˘˘.

Exercise 37. *Falling Nucleus. 1-syll. Superior Head. Tail of 3 or more Syllables.*

—nou ɲdaut əbaut it.	˘˘...	or	˘˘...
—wɔt ɲels did ju' sei?	˘˘...	or	˘˘...
—hu: ɲwɔntid tə tʃeɪŋz it?	˘˘....	or	˘˘....
—wen ɲdid ju' rait tu' im lʌst?	˘˘.....	or	˘˘.....
—wɔt ɲbuk did ai si: ju' ri:diŋ dʒʌst nau?	˘˘.....	or	˘˘.....

Exercise 38. *Falling Nucleus (Intensified). 1-syll. Superior¹ Head. No Tail.*

—bæ: ʌlin!	ˈʌ
—ou ʌnou!	ˈʌ
—ai ʌsei!	ˈʌ
—hau ʌnais!	ˈʌ
—ou ʌdiə!	ˈʌ

Exercise 39. *Falling Nucleus (Intensified). 1-syll. Superior¹ Head. 1-syll. Tail.*

—gud ʌhevz!	ˈʌ. or ˈʌ..
—θri: ʌaunsiz!	ˈʌ. or ˈʌ..
—nou ʌwændə!	ˈʌ. or ˈʌ..
—wɒt ʌweðə!	ˈʌ. or ˈʌ..
—teik ʌðis wən!	ˈʌ. or ˈʌ..

Exercise 40. *Falling Nucleus (Intensified). 1-syll. Superior¹ Head. 2-syll. Tail.*

—hau ʌglɔ:riəs!	ˈʌ.. or ˈʌ... ..
—ju: ʌdu: lʌk peil!	ˈʌ.. or ˈʌ... ..
—hau ʌkaind əv im!	ˈʌ.. or ˈʌ... ..
—ai ʌwɔz θə:sti!	ˈʌ.. or ˈʌ... ..
—hi: ʌdid get krɔ:s!	ˈʌ.. or ˈʌ... ..

Exercise 41. *Falling Nucleus (Intensified). 1-Syll. Superior¹ Head. Tail of 3 or more Syllables.*

—ou ʌwəunt i' bi' plɪzɪd!	ˈʌ... or ˈʌ... ..
—ai ʌdid indʒɔi məsəl!	ˈʌ.... or ˈʌ... ..
—ðei ʌdu: teik ʌp ə lɒt əv rum!	ˈʌ..... or ˈʌ... ..
—wɒt ʌa: ju: pi:pl lə:fɪŋ æt?	ˈʌ..... or ˈʌ... ..
—ai ʌkɑ:nt ʌndəstænd wai pi:pl du: ðæt!	ˈʌ..... or ˈʌ... ..

¹ In all these examples the intensification is increased by replacing the *superior* [ˌ] by the *scandent* [ˋ] head.

Tone-Group 2. [ʔ].

Exercise 42. *High-Rising Nucleus. 1-Syll. Inferior Head. No Tail.*

__ai ʔduː.	˩
__wiː ʔmait.	˩
__ɔ:l ʔrait.	˩
__it ʔwə:ks.	˩
__juː ʔkæn.	˩

Exercise 43. *High-Rising Nucleus. 1-Syll. Inferior Head. 1-Syll. Tail.*

__təʔmɔrou.	˩˩
__hiː ʔsed sou.	˩˩
__it ʔwɔznt.	˩˩
__ðei ʔluk kli:n.	˩˩
__it ʔmei biː.	˩˩

Exercise 44. *High-Rising Nucleus. 1-Syll. Inferior Head. 2-Syll. Tail.*

__it ʔlukt ɔ:lrait.	˩˩˩
__bət ʔʌðəz mei.	˩˩˩
__wil ʔblæk wʌnz duː?	˩˩˩
__əʔgrɪd tə gou?	˩˩˩
__imʔpɔsəbl?	˩˩˩

Exercise 45. *High-Rising Nucleus. 1-Syll. Inferior Head. Tail of 3 or more Syllables.*

__it ʔmei tən aut fain.	˩˩˩˩
__it ʔɔ:t tə sɛksɪd.	˩˩˩˩
__wiː ʔdaunt gou ðə veri ɔ:fn.	˩˩˩˩˩˩
__it ʔluks əz ɪf ɪt wə gouɪŋ tə kliər ʌp.	˩˩˩˩˩˩˩˩
__ə ʔjuː gouɪŋ tə teɪk pɑ:t ɪn ɪt?	˩˩˩˩˩˩˩˩

Exercise 46. *High-Rising Nucleus. 1-Syll. Superior¹ Head. No Tail.*

—in ʔmei?	·ʔ
—wud ʔju:?	·ʔ
—nekst ʔwi:k?	·ʔ
—du' ʔju:?	·ʔ
—ʌp ʔsteəz?	·ʔ

Exercise 47. *High-Rising Nucleus. 1-Syll. Superior¹ Head. 1-Syll. Tail.*

—ai ʔθɔ:t sou.	··
—bai ʔtju:zdi?	··
—ʃi' ʔsed sou?	··
—lɑ:st ʔfraidi?	··
—nɒt ʔsə:tn?	··

Exercise 48. *High-Rising Nucleus. 1-Syll. Superior¹ Head. 2-Syll. Tail.*

—did ʔju: tel im?	···
—wud ʔðis wʌn du:?	···
—did ʔai sei ðæt?	···
—ɔ:t ʔai tə gou?	···
—ðæt ʔjelou wʌn?	···

Exercise 49. *High-Rising Nucleus. 1-Syll. Superior¹ Head. Tail of 3 or more Syllables.*

—did ʔfeikspiə rait ðæt?	···
—daʊn ʔsteəz did ju' sei?	···
—did ʔju: rait ðæt letə?	···
—wə ʔju: wʌn əv iz stju:dənts?	···
—ɔ:t ʔevribɒdi tə du: ðæt sɔ:t əv wə:k?	···

¹In all these examples a Scandent [˘] instead of a Superior [ˊ] Head could be used.

Tone-Group 3. [ʊ].**Exercise 50.** *Falling-Rising Nucleus. 1-Syll. Inferior Head. No Tail.*

ai ʊduː.	.ʊ
wiː ʊkæn.	.ʊ
ðei ʊkeim.	.ʊ
ə ʊhoːs.	.ʊ
səm ʊstæmps.	.ʊ

Exercise 51. *Falling-Rising Nucleus. 1-Syll. Inferior Head. 1-Syll. Tail.*

ai ʊθɪŋk sou.	.ʊ/	or	.ʃ/
iʊtæljən.	.ʊ/	or	.ʃ/
səm ʊgud wanz.	.ʊ/	or	.ʃ/
ðei ʊdid kʌm.	.ʊ/	or	.ʃ/
ai ʊjuːst tuː.	.ʊ/	or	.ʃ/

Exercise 52. *Falling-Rising Nucleus. 1-Syll. Inferior Head. 2-Syll. Tail.*

ai ʊfænsi sou.	.ʊ./	or	.ʃ./
ə ʊmerikə.	.ʊ./	or	.ʃ./
ai ʊtould juː sou. ¹	.ʊ./	or	.ʃ./
ðei ʊkeim ɔːləɪt.	.ʊ./	or	.ʃ./
ə ʊpɑːt ɒv it.	.ʊ./	or	.ʃ./

Exercise 53. *Falling-Rising Nucleus. 1-Syll. Inferior Head. Tail of 3 or more Syllables.*

hiː ʊsed iː mait kʌm.	.ʊ.../	or	.ʃ.../
hiː ʊwɔːz in ʌndən. ²	.ʊ...ː	or	.ʃ...ː
hiː ʊsed iː mait siː mi.	.ʊ...ː	or	.ʃ...ː
ðə ʊmait biː ə betə wʌn sʌmwɛə.	.ʊ.....	or	.ʃ.....
diːʊsembər iznt ə veri nais mʌnθ.	.ʊ.....	or	.ʃ.....

¹ Cf. ai ʊtould juː || ʃsou. p. 92.² Cf. hiː ʊwɔːz in || ʃʌndən. p. 92.

Exercise 54. *Falling-Rising Nucleus. 1-Syll. Superior¹ Head. No Tail.*

—not ʊnau.	˙ʊ
—θə:ʊti:n.	˙ʊ
—ai ʊdount.	˙ʊ
—nɒt ʊjet.	˙ʊ
—dount ʊweit.	˙ʊ

Exercise 55. *Falling-Rising Nucleus. 1-Syll. Superior¹ Head. 1-Syll. Tail.*

—not ʊjelou.	˙ʊ/ or ˙ʊ/
—in ʊpæris.	˙ʊ/ or ˙ʊ/
—if ʊai m ðɛə.	˙ʊ/ or ˙ʊ/
—mai ʊfrend mait.	˙ʊ/ or ˙ʊ/
—du: ʊteik wæn.	˙ʊ/ or ˙ʊ/

Exercise 56. *Falling-Rising Nucleus. 1-Syll. Superior¹ Head. 2-Syll. Tail.*

—in ʊsæm keisiz.	˙ʊ.. or ˙ʊ..
—wen ʊai wɛz ðɛə.	˙ʊ./ or ˙ʊ./
—nɒt ʊeniwæn.	˙ʊ./ or ˙ʊ./
—if ʊai wə ju:.	˙ʊ./ or ˙ʊ./
—dount ʊbæ:n eni.	˙ʊ.. or ˙ʊ..

Exercise 57. *Falling-Rising Nucleus. 1-Syll. Superior¹ Head. Tail of 3 or more Syllables.*

—if ʊeniwæn dæz.	˙ʊ../ or ˙ʊ../
—dount ʊlʊk fə træbl.	˙ʊ.. or ˙ʊ../
—ðæt ʊould wæn mait sjʊ:t miʔ.	˙ʊ... or ˙ʊ...
—in ʊlʌðə rɪspekts it s ɔ:lrait.	˙ʊ...../ or ˙ʊ...../
—bæ:ʊlin wɔ:nt ə sjʊ:təbl pleis.	˙ʊ..... or ˙ʊ...../

¹In all these examples the intensification is increased by replacing the *Superior* [˙] by the *Scandent* [˘] head

Tone-Group 4. [↘].

Exercise 58. *Low-Rising Nucleus. 1-Syll. Scandent Head. No Tail.*

gud ˌbaɪ.	/
ɔ:lraɪt.	/
ai ˌsiː.	/
dount ˌkraɪ.	/
gud ˌnaɪt.	/

Exercise 59. *Low-Rising Nucleus. 1-Syll. Scandent Head. 1-Syll. Tail*

dount ˌtrabl.	/.
gud ˌmɔːnɪŋ.	/.
ðæt s ˌbetə.	/.
gud ˌiːvniŋ.	/.
ai m ˌkʌmɪŋ.	/.

Exercise 60. *Low-Rising Nucleus. 1-Syll. Scandent Head. 2-Syll. Tail.*

ai l ˌsiː tu' it.	/..
ækt ˌkɔːfəsli.	/..
let s ˌhoup i' wil.	/..
dount ˌwʌri ˌhɪm.	/..
ai ˌθɪŋk i' wil.	/..

Exercise 61. *Low-Rising Nucleus. 1-Syll. Scandent Head. Tail of 3 or more Syllables.*

teɪk ˌkæər əv ˌjəsɛlf.	/...
dount ˌluːz ˌenɪθɪŋ.	/...
dount ˌwʌri əˌbaʊt ɪt.	/....
ai ˌθɪŋk ɪt l duː ɔ:l ˌraɪt.	/.....
juː ˌwəʊnt hæv ˌmʌtʃ ˌtrabl ju' nou.	/.....

Section VI. Two-Syllable “Heads”

RULES.

Inferior.

Before the falling nucleus-tone [ʋ] a 2-syllable inferior head may remain on the mid-level:

it s ə dɔg.
— — ʋ

or the second syllable may be pitched between the mid- and the high-levels:

it s ə dɔg.
— — ʋ

As, however, this difference corresponds to no significant distinction, it may be ignored in tonetic transcription: it will be sufficient either to place the sign [—] before the first syllable or to leave the head unmarked:

it s ə ʋdɔg. = ..ʋ or ..ʋ.

Before the high-rising nucleus-tone [ʔ] an inferior head always remains on the low-level.

A two-syllable inferior head before a rising nucleus tone may be marked by placing the sign [—] before the first syllable:

— iz it ʔhiə? = ..ʔ

Before the falling-rising nucleus [ʌ] a 2-syllable inferior head is on a low-pitch. The second syllable apparently does not (as in the case of Tone-Group 1) tend to rise. Such a head may be marked by placing the sign [—] immediately before the first syllable, or by leaving it unmarked:

— if ju' ʌkæn or simply if ju' ʌkæn = ..ʌ

It is doubtful whether the low-rising nucleus (Tone-Group 4) is ever preceded by an inferior head. Should the case arise it could be marked by placing the sign [—] before the first syllable.

Superior.

Before the falling and falling-rising nucleus tones [ʌ], [ʌ̌], the first syllable of a 2-syllable superior head is on the high pitch and the second about midway between this and the initial point of the nucleus:

wot s jə neim? ha:f pa:st θri:.

Such types of head may be marked by placing the sign (—) immediately before the first syllable:

—wot s jo' ʌneim? = ••
 —harf pa:st ʋori: = ••

In the case of Tone-Group 1, when the second syllable is unstressed it may tend to remain on the same level as the first:

$$\text{---} \text{wot s } \partial \text{e } \text{v} \text{t} \text{a} \text{i} \text{m} = \dots$$

Before the high-rising nucleus [\uparrow] the first syllable of a 2-syllable superior head is on the mid or the high-pitch (according to the degree of intensity) and the second about midway between this and the initial point of the nucleus:

ka:nt ju: si:?

This type of head may be marked by placing the signs [—] or [—] immediately before the first syllable:

—ka:nt ju' ʃsi:ʔ = •.ʃ
 —ka:nt ju' ʃsi:ʔ = •.ʃ





When the second syllable is unstressed, it may tend to remain on the same level as the first:

—wans ə ʌwi:k? = ..ʌ
—wans ə ʌwi:k? = ..ʌ

The low-rising nucleus-tone [˩] is rarely preceded by a 2-syllable superior head. When it is considered desirable to mark it, the same method may be adopted as in the case of Tone-Group 2 [˧].

Scandent.

A 2-syllable scandent head consists of a continuous rise from the mid-pitch to the highest pitch (the "vertex"):

ai dount nou. a: ju' ðεə? ai did a:sk. nevə maind.





A 2-syllable scandent head may be marked by placing the sign [ˀ] immediately before the first syllable:

ˀai dount ˀnou. ˀa: ju' ˀðεə? ˀai did ˀa:sk. ˀnevə ˀmaind.

Heterogeneous.

See page 69.

Exercises

Tone-Group 1. [v].

Exercise 62. *Falling Nucleus. 2-Syll. Inferior Head. No Tail.*

veri \wel.	..v
ðæt s kwait \tru:.	..v
du' it \nau.	..v
wə wə \ju:?	..v
iz it \jɔ:z?	..v

Exercise 63. *Falling Nucleus. 2-Syll. Inferior Head. 1-Syll. Tail.*

dʒu'ljəs \si:zə.	..v.	or	..*
it s laik \sɒmə.	..v.	or	..*
traɪ ðə \lændʒ wɒn.	..v.	or	..*
wen wə \ju: ðə?	..v.	or	..*
dəz i' laik it?	..v.	or	..*

Exercise 64. *Falling Nucleus. 2-Syll. Inferior Head. 2-Syll. Tail.*

ðæt s wə \fɑ:ðə gouz.	..v..	or	..*..
ai ə'gri: wið ju'.	..v..	or	..*..
gou ən \get wɒn ðen.	..v..	or	..*..
hau kən \ai help it?	..v..	or	..*..
iz it \gud ə'nɪf?	..v..	or	..*..

Exercise 65. *Falling Nucleus. 2-Syll. Inferior Head. Tail of 3 or more Syllables.*

ðæt s ə'ɪnɒðə stɔ:ri.	..v...	or	..*...
wai fəd \ju: du' it ðen?	..v...	or	..*...
ai daʊnt laik du'ɪŋ ðæt sɔ:t əv θɪŋ.	..v.....	or	..*.....
ðə z ə'ɪnɒðə prɒbləm fə ju' tə sɒlv.	..v.....	or	..*.....
ai fl \hæv tə teɪk it ɪntə kənsɪdə'reɪʃn.	..v.....	or	..*.....

Exercise 66. *Falling Nucleus (Intensified). 2-Syll. Inferior Head. No Tail.*

sou ju' ʌsed.	..ʌ
præps it ʌiz.	..ʌ
ai dount ʌnou.	..ʌ
ai prəʌtest.	..ʌ
wət s it ʌfə?	..ʌ

Exercise 67. *Falling Nucleus (Intensified). 2-Syll. Inferior Head. 1-Syll. Tail.*

streit biʌfɔ: ju'.	..ʌ. or ..ʃ.
bət it ʌwɔz main.	..ʌ. or ..ʃ.
teik ði ʌðə.	..ʌ. or ..ʃ.
hau ʃəd ʌai nou?	..ʌ. or ..ʃ.
wud ju' ʌlaik tu'?	..ʌ. or ..ʃ.

Exercise 68. *Falling Nucleus (Intensified). 2-Syll. Inferior Head. 2-Syll. Tail.*

ðæt s wət ʌʌŋkl sed.	..ʌ.. or ..ʃ..
nou wʌn ʌθɔ:t ɔv it.	..ʌ.. or ..ʃ..
bət ai ʌdu: laik it.	..ʌ.. or ..ʃ..
traɪ ði ʌðə wʌn.	..ʌ.. or ..ʃ..
wət s ðə ʌgud ɔv it.	..ʌ.. or ..ʃ..

Exercise 69. *Falling Nucleus (Intensified). 2-Syll. Inferior Head. Tail of 3 or more Syllables.*

ðə z nou ʌdaut əbaut it.	..ʌ... or ..ʃ...
iz it ʌlaikli ai ʃud?	..ʌ... or ..ʃ...
ai ʃəd ʌlaik tu' əv bi'n ðəə.	..ʌ.... or ..ʃ....
ai θɔ:t ʌhi: wəz ðə wʌn tə bleim.	..ʌ..... or ..ʃ.....
wai ʃəd ʌju: trʌbl əbaut it?	..ʌ..... or ..ʃ.....

Exercise 70. *Falling Nucleus. 2-Syll. Superior Head. No Tail.*

—ai dount ʌnou.	ˈˌˌ
—dount ju: ɣou.	ˈˌˌ
—hu: sed ʌðæt?	ˈˌˌ
—wen wəz ʌðæt?	ˈˌˌ
—wil ðei ʌkɑm?	ˈˌˌ

Exercise 71. *Falling Nucleus. 2-Syll. Superior Head. 1-Syll. Tail.*

—moust ʌnˌlaikli.	ˈˌˌ	or	ˈˌˌ
—let ðəm ʌduː it!	ˈˌˌ	or	ˈˌˌ
—ju: get ʌredi!	ˈˌˌ	or	ˈˌˌ
—wai nɒt ʌtel im?	ˈˌˌ	or	ˈˌˌ
—wil ðei ʌduː it?	ˈˌˌ	or	ˈˌˌ

Exercise 72. *Falling Nucleus. 2-Syll. Superior Head. 2-Syll. Tail.*

—teik əˌnɒðə keis.	ˈˌˌ	or	ˈˌˌ
—nau wi: ʌʃɑːnt biː lɔŋ.	ˈˌˌ	or	ˈˌˌ
—let mi: ʌkætʃ juː ðeə!	ˈˌˌ	or	ˈˌˌ
—wə ə wəd ʌju: əv lukt?	ˈˌˌ	or	ˈˌˌ
—dʌz hi: ʌriəlaiz?	ˈˌˌ	or	ˈˌˌ

Exercise 73. *Falling Nucleus. 2-Syll. Superior Head. Tail of 3 or more Syllables.*

—ðæt s nɒt ʌmai pɔɪnt əv vju:	ˈˌˌˌ	or	ˈˌˌˌ
—hu: tould ʌju: tə duː it?	ˈˌˌˌ	or	ˈˌˌˌ
—ai dount ʌlaɪk ðæt sɔːt əv θɪŋ.	ˈˌˌˌ	or	ˈˌˌˌ
—wɒt meɪd ʌju: get ʌp sou əˌli?	ˈˌˌˌ	or	ˈˌˌˌ
—wai dount ʌju: kəmpəʊz ə fju: ɪgzaːmplz?	ˈˌˌˌˌ	or	ˈˌˌˌˌ

Exercise 74. *Falling Nucleus (Intensified). 2-Syll. Superior Head. No Tail.*

—moust an'fæ.	ˈˌˌ
—ai dount ʔnou.	ˈˌˌ
—du: ðæt ʔfə:st.	ˈˌˌ
—wai nɒt ʔnau?	ˈˌˌ
—kæn ju: ʔgou?	ˈˌˌ

Exercise 75. *Falling Nucleus (Intensified). 2-Syll. Superior Head. 1-Syll. Tail.*

—wɒt faɪn ʔweðə!	ˈˌˌ	or	ˈˌˌˌ
—gudnis ʔgreɪfəs!	ˈˌˌ	or	ˈˌˌˌ
—hau di'ʔləɪtfl!	ˈˌˌ	or	ˈˌˌˌ
—hau fəd ʔai nou?	ˈˌˌ	or	ˈˌˌˌ
—hu: d əv ʔθɔ:t it?	ˈˌˌ	or	ˈˌˌˌ

Exercise 76. *Falling Nucleus (Intensified). 2-Syll. Superior Head. 2-Syll. Tail.*

—kwait im'ʔpɒsəbl!	ˈˌˌ..	or	ˈˌˌˌ..
—wel ai ʔæm səpraɪzd!	ˈˌˌ..	or	ˈˌˌˌ..
—wɒt lɑ:dʒ ʔɪəz i' z gɒt!	ˈˌˌ..	or	ˈˌˌˌ..
—let ðəm ʔfaɪnd mi' ðəə!	ˈˌˌ..	or	ˈˌˌˌ..
—wai kʌɪnt ʔju: du' it?	ˈˌˌ..	or	ˈˌˌˌ..

Exercise 77. *Falling Nucleus (Intensified). 2-Syll. Superior Head. Tail of 3 or more Syllables.*

—wel ju: ʔa:ɪn ə mes!	ˈˌˌ...	or	ˈˌˌˌ...
—dount ju: ʔlɪsn tu' im!	ˈˌˌ...	or	ˈˌˌˌ...
—wel ai ʔæm səpraɪzd æt ju'!	ˈˌˌ....	or	ˈˌˌˌ....
—wai fəd ʔhi: ɪndʒɔɪ ðə benɪfɪt?	ˈˌˌ.....	or	ˈˌˌˌ.....
—ju: dount ʔnou hau æŋgri hi' kæn bi'!	ˈˌˌ.....	or	ˈˌˌˌ.....

Exercise 78. *Falling Nucleus. 2-Syll. Scandent Head. No Tail.*

- ai dount ˈnou. ˈˌˌ
 —ðæt s nɒt ˈfæ. ˈˌˌ
 —sou it ˈiz! ˈˌˌ
 —niə blækˈhi:θ. ˈˌˌ
 —wɒt d ju' ˈmi:n? ˈˌˌ

Exercise 79. *Falling Nucleus. 2-Syll. Scandent Head. 1-Syll. Tail.*

- ə miə ˈtraɪfl. ˈˌˌ or ˈˌˌ
 —kwait ə ˈʃaŋ wʌn. ˈˌˌ or ˈˌˌ
 —it s laɪk ˈsʌmə. ˈˌˌ or ˈˌˌ
 —ai dount ˈlaɪk it. ˈˌˌ or ˈˌˌ
 —wɒt s it ˈʃu:zd fɔ? ˈˌˌ or ˈˌˌ

Exercise 80. *Falling Nucleus. 2-Syll. Scandent Head. 2 Syll. Tail.*

- it s nɒt ˈɡud ənʌf. ˈˌˌ or ˈˌˌ
 —dʒʌst wɒt ˈai wɒntɪd. ˈˌˌ or ˈˌˌ
 —nʌθɪŋ ˈʃju:tɪd ɪm. ˈˌˌ or ˈˌˌ
 —hi' nouz ˈevriθɪŋ. ˈˌˌ or ˈˌˌ
 —wɒt s i' ˈdʌn wið it? ˈˌˌ or ˈˌˌ

Exercise 81. *Falling Nucleus. 2-Syll. Scandent Head. Tail of 3 or more Syllables.*

- ai m nɒt ˈʃɔ:r¹ əbaʊt it. ˈˌˌ... or ˈˌˌ...
 —hi' z kwait ˈɡud ət sʌtʃ θɪŋz. ˈˌˌ... or ˈˌˌ...
 —ai wʌns ˈnju: ə keɪs laɪk ðæt. ˈˌˌ... or ˈˌˌ...
 —ai dount ˈnou sou mʌtʃ əbaʊt it. ˈˌˌ... or ˈˌˌ...
 —i:vn ˈðen ai ʃʊdn̩t əɡri: wið ju'. ˈˌˌ... or ˈˌˌ...

¹ or ˈʃuər.

Exercise 82. *Falling Nucleus (Intensified). 2-Syll. Scandent Head. No Tail.*

—wɒt ə ʔfeim!	··ʔ
—nou wʌn ʔdʌz!	··ʔ
—dʒʌst laɪk ʔmain!	··ʔ
—sou it ʔɪz!	··ʔ
—wɒt s it ʔfɔː?	··ʔ

Exercise 83. *Falling Nucleus (Intensified). 2 Syll. Scandent Head. 1-Syll. Tail.*

—wɒt ə ʔpɪtɪ!	··ʔ.	or	··ʔ/.
—aɪ daʊnt ʔlaɪk ɪt!	··ʔ.	or	··ʔ/.
—wɒt ə ʔnjuːsn̩s!	··ʔ.	or	··ʔ/.
—maʊst ʌnʔpleznt!	··ʔ	or	··ʔ/.
—ɪt s laɪk ʔsʌmə!	··ʔ.	or	··ʔ/.

Exercise 84. *Falling Nucleus (Intensified). 2-Syll. Scandent Head. 2-Syll. Tail.*

—ɪt s nɒt ʔraɪt ɒv ɪm!	··ʔ..	or	··ʔ/..
—ðæt s ðə ʔbest ɒv ɪt!	··ʔ..	or	··ʔ/..
—wel aɪ ʔæm səpraɪzd!	··ʔ..	or	··ʔ/..
—hiː z kwaɪt ʔɡʊd æt ɪt!	··ʔ..	or	··ʔ/..
—wʊd ɪː ʔwɒnt tə ɡəʊ?	··ʔ..	or	··ʔ/..

Exercise 85. *Falling Nucleus (Intensified). 2-Syll. Scandent Head. Tail of 3 or more Syllables.*

—aɪ daʊnt ʔwʌndə æt ɪt!	··ʔ...	or	··ʔ/...
—ðæt s ə ʔɡʊd ɪgzʌmpl!	··ʔ...	or	··ʔ/...
—aɪ fl ʔhæv tə spɪk tuː ɪm!	··ʔ....	or	··ʔ/....
—aɪ fəd ʔlʌv tə duː ðæt sɔːt əv θɪŋ!	··ʔ.....	or	··ʔ/.....
—ɪt s ə ʔwʌndəfəl ɪkspraɪəns fɔː mɪl	··ʔ.....	or	··ʔ/.....

Tone-Group 2. [ʔ].**Exercise 86.** *High-Rising Nucleus. 2-Syll. Inferior Head. No Tail.*

__veri ʔwel.	..ʔ
__nevə ʔmaind.	..ʔ
__jes it ʔiz.	..ʔ
__iz it ʔblu:ʔ	..ʔ
__juː mait ʔtrai.	..ʔ

Exercise 87. *High-Rising Nucleus. 2-Syll. Inferior Head. 1-Syll. Tail.*

__iz it ʔhevi?	...ˑ
__dəz iː ʔlaik it?	...ˑ
__veri ʔlaikli.	...ˑ
__nou it ʔwɔznt.	...ˑ
__wɔz it ʔouvə?	...ˑ

Exercise 88. *High-Rising Nucleus. 2-Syll. Inferior Head. 2-Syll. Tail.*

__jet it ʔmait əv biːn.	...ˑˑ
__did juː ʔspi:k tuː im?	...ˑˑ
__wud juː ʔɑ:nsər it?	...ˑˑ
__it s kwait ʔklous tuː juː.	...ˑˑ
__iz it ʔin ðə rum?	...ˑˑ

Exercise 89. *High-Rising Nucleus. 2-Syll. Inferior Head. Tail of 3 or more Syllables.*

__iz it ʔɔ:lwiz laik ðæt?	...ˑˑˑ
__bət ai ʔdidnt tel im tə kʌm.	...ˑˑˑˑ
__veri ʔfʌni sɔ:t əv ɑ:nsə tə giv.	...ˑˑˑˑˑ
__wə juː ʔeibl tə duː eniθiŋ fɔ:r im?	...ˑˑˑˑˑˑ
__ə juː ʔlaikli tə siː im bifoː sətədi?	...ˑˑˑˑˑˑˑ

Exercise 90. *High-Rising Nucleus. 2-Syll. Superior Head. No Tail.*

- kæn ju: ʔsi: ? ·.ʔ
 —jes it ʔiz! ·.ʔ
 —stedɪ ʔɒn! ·.ʔ
 —mɑ:st ju: ʔgou? ·.ʔ
 —ɑ:nt ðei ʔðɛə? ·.ʔ

Exercise 91. *High-Rising Nucleus. 2-Syll. Superior Head. 1-Syll. Tail.*

- wə: ðei ʔriəl wɑ:nz? ·.·.
 —daʊnt ki:p ʔstɛəriŋ! ·.·.
 —iz ʃi: ʔpri:ti? ·.·.
 —kɑ:nt ju: ʔhiə mi: ? ·.·.
 —du: ðei ʔplei mɑ:tʃ? ·.·.

Exercise 92. *High-Rising Nucleus. 2-Syll. Superior Head. 2-Syll. Tail.*

- did ju: ʔpoust ðə kɑ:d? ·.·.
 —nɒt ðæt ʔai maɪnd mɑ:tʃ. ·.·.
 —kɑ:nt ju: ʔsi: it s wet? ·.·.
 —dʌz mai ʔnouz luk red? ·.·.
 —ounli ʔjestədi? ·.·.

Exercise 93. *High-Rising Nucleus. 2-Syll. Superior Head. Tail of 3 or more Syllables.*

- wud ju: ʔlaɪk tə liv ðɛə? ·.·.·.
 —aɪ daʊnt ʔθɪŋk ju: nɪ:d gou ðɛə. ·.·.·.
 —ʃɔ:li¹ ʔju: daʊnt əpru:v ɒv it! ·.·.·.
 —ɑ: ju: ʔsə:tn hi: kɑ:nt du: ðəm? ·.·.·.
 —du: wi: ʔriəli siŋ laɪk ðis wen wi: spɪ:k? ·.·.·.·.

¹ or — ʃuəli.

Exercise 94. *High-Rising Nucleus. 2-Syll. Scandent Head. No Tail.*

- vɒlənˈtiə?! ·˘˘
 —wəˈ ðei ˈʃɔːz?! ·˘˘
 —nevə ˈmaɪnd?! ·˘˘
 —kɑːnt juˈ ˈweɪt? ·˘˘
 —hæv juˈ ˈtraɪd? ·˘˘

Exercise 95. *High-Rising Nucleus. 2-Syll. Scandent Head. 1-Syll. Tail.*

- in saʊθæmptn?! ·˘˘˘
 —wɪl iˈ ˈget it? ·˘˘˘
 —daʊnt juˈ ˈlaɪk ðəm? ·˘˘˘
 —tuː ən ˈteɪpənz?! ·˘˘˘
 —fraɪd pəˈteɪtoʊz?! ·˘˘˘

Exercise 96. *High-Rising Nucleus. 2-Syll. Scandent Head. 2-Syll. Tail.*

- kʊd juˈ ˈspɛə mi wʌn? ·˘˘˘˘
 —waʊnt ði ˈʌðə duː? ·˘˘˘˘
 —ɪznt ˈðɪs ðə wʌn? ·˘˘˘˘
 —daʊnt juˈ ˈwɒnt tə ɡoʊ? ·˘˘˘˘
 —aʊnli ˈwʌn keɪm bæʃ?! ·˘˘˘˘

Exercise 97. *High-Rising Nucleus. 2-Syll. Scandent Head. Tail of 3 or more Syllables.*

- daʊnt juˈ ˈfaɪnd ɪt soʊ? ·˘˘˘˘˘
 —wɔːnt ðei ˈdrest prəˈpɛli? ·˘˘˘˘˘
 —ɑːnt ðei ˈɡʊd əˈnʌf daʊnt juˈ θɪŋk? ·˘˘˘˘˘˘
 —niə ðə ˈpəʊst əˈfɪs dɪd juˈ sei? ·˘˘˘˘˘˘
 —ɑː ðei ˈtriːli əz bæd əz iˈ sez? ·˘˘˘˘˘˘˘

Tone-Group 3. [ʌ].**Exercise 98.** *Falling-Rising Nucleus. 2-Syll. Inferior Head No Tail.*

if ju' ʌkæn.	..ʌ
bət ai ʌwɔz.	..ʌ
bət it ʌiz.	..ʌ
in ðə ʌhaus.	..ʌ
wiər ə'bloun.	..ʌ

Exercise 99. *Falling-Rising Nucleus. 2-Syll. Inferior Head. 1-Syll. Tail.*

if ju' ʌkæn gou.	..ʌ/	or	..ʌ'/
bət ai ʌwɔz ðeə.	..ʌ/	or	..ʌ'/
bət it ʌiz hiə.	..ʌ/	or	..ʌ'/
in ðə ʌgɑ:dn.	..ʌ/	or	..ʌ'/
it s im'ʌpɔ:tnt.	..ʌ/	or	..ʌ'/

Exercise 100. *Falling-Rising Nucleus. 2-Syll. Inferior Head. 2-Syll. Tail.*

if ju' ʌkæn si: im.	..ʌ. or	..ʌ'..
bət ai ʌwɔz ʌpstæz.	..ʌ. or	..ʌ'..
bət it ʌiz redi.	..ʌ. or	..ʌ'..
in ði ʌlðə rum.	..ʌ./ or	..ʌ'./
ði ə'ʌkædəmi.	..ʌ./ or	..ʌ'./

Exercise 101. *Falling-Rising Nucleus. 2-Syll. Inferior Head. Tail of 3 or more Syllables.*

if ju' ʌkæn kʌm tədei.	..ʌ.../	or	..ʌ'.../
bət ai ʌwɔz ət ðə steɪfn.	..ʌ....	or	..ʌ'....
in ði ʌlðə dipɑ:tmənt.	..ʌ....	or	..ʌ'....
if ju' ʌkeə tə kʌm houm wið mi.	..ʌ.....	or	..ʌ'.....
if ju' ʌfud kʌm əkrɔ's it ət eni taim.	..ʌ.....	or	..ʌ'.....

Exercise 102. *Falling-Rising Nucleus. 2-Syll. Superior Head. No Tail.*

- if ju: ʊlaɪk. ˈ.ʊ
 —nou wən ʊdɹz. ˈ.ʊ
 —ðæts nɒt ʊɔɪl. ˈ.ʊ
 —nɒt ɪn ʊhiə. ˈ.ʊ
 —ha:f paɪst ʊθri:. ˈ.ʊ

Exercise 103. *Falling-Rising Nucleus. 2-Syll. Superior Head. 1-Syll. Tail.*

- | | | | |
|----------------------|-----|----|------|
| —if ju: ʊwɒnt wən. | ˈ.ʊ | or | ˈ.ʊ/ |
| —nou wən ʊsed sou. | ˈ.ʊ | or | ˈ.ʊ/ |
| —nɒt ɒn ʊpə:pəs. | ˈ.ʊ | or | ˈ.ʊ/ |
| —nɒt fə ʊmai seɪk. | ˈ.ʊ | or | ˈ.ʊ/ |
| —nɒt wəɪl ʊaɪ m hiə. | ˈ.ʊ | or | ˈ.ʊ/ |

Exercise 104. *Falling-Rising Nucleus. 2-Syll. Superior Head. 2-Syll. Tail.*

- | | | | |
|---------------------------|-------|----|-------|
| —if ju: ʊwɒnt tə gou. | ˈ.ʊ./ | or | ˈ.ʊ./ |
| —ðæt s wɒt ʊaɪ fəd du:. | ˈ.ʊ./ | or | ˈ.ʊ./ |
| —nou wən ʊwɒnts juː tuː. | ˈ.ʊ./ | or | ˈ.ʊ./ |
| —ha:f paɪst ʊwən wəd du:. | ˈ.ʊ./ | or | ˈ.ʊ./ |
| —if ɪt ʊkəmz tuː ɪt. | ˈ.ʊ./ | or | ˈ.ʊ./ |

Exercise 105. *Falling-Rising Nucleus. 2-Syll. Superior Head. Tail of 3 or more Syllables.*

- | | | | |
|---------------------------------------|----------|----|----------|
| —nou wən ʊlaɪks tə biː leɪt. | ˈ.ʊ... | or | ˈ.ʊ.../ |
| —ha:f paɪst ʊwən maɪt sɜːt ɪm. | ˈ.ʊ... | or | ˈ.ʊ... |
| —if ju: ʊkeə tə kəm haʊm wɪð miː. | ˈ.ʊ.... | or | ˈ.ʊ.... |
| —if ju: ʊwɒnt tə teɪk ə hələdi. | ˈ.ʊ..... | or | ˈ.ʊ..... |
| —aɪ daʊnt ʊnou ðæt ðə z eni əbdʒekʃn. | ˈ.ʊ..... | or | ˈ.ʊ..... |

Exercise 106. *Falling-Rising Nucleus. 2-Syll. Scandent Head. No Tail.*

- if ju' ʊkæn. ˊˊ ʊ
 —ai did ʊtraɪ. ˊˊ ʊ
 —ai m nɒt ʊfʊə.¹ ˊˊ ʊ
 —ju' maɪt ʊɑːsk. ˊˊ ʊ
 —ai daʊnt ʊnou. ˊˊ ʊ

Exercise 107. *Falling-Rising Nucleus. 2-Syll. Scandent Head. 1-Syll. Tail.*

- in ðə ʊgɑːdn. ˊˊ ʊ or ˊˊ /
 —ai m nɒt ʊsəːtn. ˊˊ ʊ or ˊˊ /
 —ðei did ʊaɪnsə. ˊˊ ʊ or ˊˊ /
 —ai nou ʊdʒən dʌz. ˊˊ ʊ or ˊˊ /
 —ai daʊnt ʊθɪŋk sou. ˊˊ ʊ or ˊˊ /

Exercise 108. *Falling-Rising Nucleus. 2-Syll. Scandent Head. 2-Syll. Tail.*

- if it ʊkʌmz tu' it. ˊˊ ʊ. / or ˊˊ /.
 —ðei did ʊsei ðei wud. ˊˊ ʊ. / or ˊˊ /.
 —it wɒz ʊɪntrɪstɪŋ. ˊˊ ʊ. / or ˊˊ /.
 —nɒt in ʊevri keɪs. ˊˊ ʊ. / or ˊˊ /.
 —ju' kɑːnt ʊkaʊnt ɒn it. ˊˊ ʊ. / or ˊˊ /.

Exercise 109. *Falling-Rising Nucleus. 2-Syll. Scandent Head. Tail of 3 or more Syllables.*

- if ju' ʊkæ tə du' it. ˊˊ ʊ... or ˊˊ /...
 —it did ʊsɪːm rɑːðə streɪŋz. ˊˊ ʊ. / or ˊˊ /...
 —ai daʊnt ʊθɪŋk i' kən kʌm. ˊˊ ʊ. / or ˊˊ /...
 —it wɒz ʊkaɪnd ɒv ɪm tə kʌm. ˊˊ ʊ. / or ˊˊ /...
 —if ju' ʊkæn mənɪdʒ tə duː wɪðaʊt it. ˊˊ ʊ..... or ˊˊ /.....

¹ or ʊfʊə.

Tone-Group 4. [˩].

Exercise 110. *Low-Rising Nucleus. 2-Syll. Scandent Head. No Tail.*

- ˩dount biː ˩leit. ˩ː˩
 ˩it s ɔːl˩rait. ˩ː˩
 ˩ʃʌt ðə ˩dɔː¹ ˩ː˩
 ˩hiə juː ˩ɑː. ˩ː˩
 ˩in juː ˩gou! ˩ː˩

Exercise 111. *Low-Rising Nucleus. 2-Syll. Scandent Head. 1-Syll. Tail.*

- ˩pleznt ˩dʒəːni. ˩ː˩˩
 ˩ai m dʒʌst ˩kʌmiŋ. ˩ː˩˩
 ˩ai ʃaʊnt ˩hæɪt juː. ˩ː˩˩
 ˩maɪnd juː ˩slɪp wel. ˩ː˩˩
 ˩kiːp ðə ˩faɪər in. ˩ː˩˩

Exercise 112. *Low-Rising Nucleus. 2-Syll. Scandent Head. 2-Syll. Tail.*

- ˩meɪk ðə ˩best ɔv it. ˩ː˩˩˩
 ˩ai l kʌm ˩prezntli. ˩ː˩˩˩
 ˩traɪ əˌnʌðə wʌn. ˩ː˩˩˩
 ˩meɪk ə ˩nɔʊt ɔv it. ˩ː˩˩˩
 ˩ai m kwait ˩juːst tuː it. ˩ː˩˩˩

Exercise 113. *Low-Rising Nucleus. 2-Syll. Scandent Head. Tail of 3 or more Syllables.*

- ˩aim ʃɔː ˩hiː wɔʊnt maɪnd. ˩ː˩˩˩˩
 ˩ai dount ˩wʌndər æt it. ˩ː˩˩˩˩
 ˩hiː l ˩əkˌsept it raɪt əˌnʌf. ˩ː˩˩˩˩
 ˩dount biː ˩æŋkʃəs əˌbaʊt mi. ˩ː˩˩˩˩˩
 ˩ai wɔʊnt ˩tel enɪˌbɒdi. ˩ː˩˩˩˩˩

¹ or ˩dɔː.

Section VII. "Heads" of three and more Syllables

RULES.

Inferior.

Before the falling nucleus-tone (Tone-Group 1), a head of three or more syllables may remain on the mid-level:

ðæt s dʒʌst wɒt ai wɒntɪd tə nou
 _____ _ _ _ _ _ _ _ \

or each successive syllable may be pitched slightly higher than the one before, up to a point a little below the initial point of the nucleus:

ðæt s dʒʌst wɒt ai wɒntɪd tə nou
 _____ _ _ _ _ _ _ _ \

As, however, this difference corresponds to no significative distinction, it may be ignored in tonetic transcription, it will be sufficient either to place the sign [—] before the first syllable or to leave the head unmarked:

—ðæt s dʒʌst wɒt ai wɒntɪd tə \nou

or ðæt s dʒʌst wɒt ai wɒntɪd tə \nou = \ or \.

Before the high-rising nucleus-tone (Tone-Group 2) an inferior head always remains on the low level. This may be marked by placing the sign [—] before the first syllable:

—də ju' θɪŋk i' z laɪkli tə ʃkʌm? =ʃ

Before the falling-rising nucleus (Tone-Group 3), an inferior head is on the low-pitch and (unlike the head of Tone-Group 1) does not tend to rise. Such a head may be marked by placing the sign [—] immediately before the first syllable, or by leaving it unmarked:

ju' kəd əv ʔwaɪəd = ...ʔ

In the case of Tone-Group 3, examples of an inferior head of more than three syllables appear to be rare or of doubtful occurrence.

It is doubtful whether the low-rising nucleus (Tone-Group 4) is ever preceded by an inferior head. Should the case arise, it could be marked by placing the sign [—] before the first syllable.

Superior.

Before the falling and falling-rising nucleus-tones (Tone-Groups 1 and 3), the first syllable of a superior head is on the high pitch, each successive syllable being pitched slightly lower than the one before. The last syllable is slightly higher than the initial point of the nucleus.

Such types of head may be marked by placing the sign [—] immediately before the first syllable:

—wət meiks ju: kām sou ˈleit? =↘
 —maɪnd ju: daʊnt meik ɪm tu: ˈkrɔ:s =↘

Note however that unstressed syllables may tend to remain on the same level as the syllable immediately preceding:

—wət də juˈ meik ðə ˈtaɪm? =↘
 —ðæt s wət iˈ sed tə miˈ ʊfəst. =↘

Before the high-rising nucleus (Tone-Group 2) the first syllable is on the mid- or the high-pitch (according to the degree of intensity), each successive syllable being pitched slightly lower than the one before, the last syllable is slightly higher than the initial point of the nucleus.

This type of head may be marked by placing the signs [—] or [—] immediately before the first syllable:

—daʊnt ju: θɪŋk hiː ɔ:t tə ˈtraɪt? =↗

Note however that unstressed syllables may tend to remain on the same level as the syllable immediately preceding:

—ɪznt ɪt rɑ:ðə ˈstreɪndʒ? =↗

It is doubtful whether the low-rising nucleus (Tone-Group 4) is ever preceded by a superior head of more than one syllable. Should occasion arise, it could be marked as in the case of Tone-Group 2. [ˈ]

Scandent.

Scandent heads of three or more syllables may be *Unbroken* or *Broken*.

Unbroken Scandent.

In an unbroken scandent head each successive syllable tends to continue the rise of the preceding syllable.

An unbroken scandent head may be marked by placing the sign [ˆ] immediately before the first syllable:

ˆai θɔ:t it wəz wʌn ən ˆfaiv =↘
 ˆwənt ðei in ðə ˆʃwei? =↗
 ˆit iznt ə ˆʊdɔg. =↘
 ˆaɪ l kʌm bæʃ əz su:n əz əi ˆkæn. =↘

In the case of Tone-Groups 2 and 3, examples of an unbroken scandent head of more than four syllables appear to be rare or of doubtful occurrence. It would seem that scandents of this length tend to become "broken." This however only applies to Tone-Groups 2 and 3, for very long unbroken scandents may be noticed when followed by a falling nucleus:

ˆit s wʌn əv ðə mʌst ɪmpju:dənt rɪkwɛsts aɪ v evə hæd in
 ɔ:l maɪ ˆlaɪf! =↘

Broken Scandents.

A broken scandent may be described as a succession of rising syllables interrupted once or more by sudden drops:

wɒt ə rɪmɑ:kəbli prɪti lɪtl haʊs!
 — — — — — — — — — — ↘

It will be noted that each successive drop is slightly *lower* than the preceding one.

Broken scandent heads may be marked by placing the sign [ˆ] before each of the syllables initiating a rise. Thus the above sentence will be transcribed as

ˆwɒt ə rɪˆmɑ:kəbli ˆprɪti lɪtl ˆhaʊs!

Heterogeneous Heads.

See page 69.

Exercises

Tone-Group 1. [↘].

Exercise 114. *Falling Nucleus. 3-Syll. Inferior Head.*

gud a:ftə\ɫnu:n.	...ʌ	
ðæt s ɔ:l ai v ʌgɔt.	...ʌ	
du' it ə\geɪn ðen.	...ʌ.	or ...ʌ.
wai daʊnt ju' ʌgou ðeə.	...ʌ.	or ...ʌ.
kɑ:nt wi: faɪnd ʌaʊt əbaʊt it?	...ʌ...	or ...ʌ...

Exercise 115. *Falling Nucleus. 4-Syll. Inferior Head.*

nəθɪŋ els wəz ðleft!\		
hi' wəznt ət ðhəʊm.\		
wai fudnt i' ðdʒɔɪn əs?\.	or°.
ai didnt weɪk ðəp ɪn taɪm.\..	or°..
wɒt s ðə gud əv ɪspɪkɪŋ tu' ɪm?\...	or°...

Exercise 116. *Falling Nucleus. 5-Syll. Inferior Head.*

ju' v gɔt tə teik jɔ' ʌtʃəns.\

iz it ðə wʌn ju' ʌwɒntɪd?\ or•

tɛl ɪm ɪt ɪznt ʌgud ənʌf.\.. or•..

sʌm ɒv ðəm sɪmɪd kwat ʌŋkʃəs tə gou.\... or•...

wai daʊnt ju' raɪt ən ʌrtɪkl əbaʊt ɪt?\..... or•.....

Exercise 117. *Falling Nucleus. 6-Syll. Inferior Head.*

ðæt s igzækzli wɒt ai ʌsed! \

wai fəd i' bi' sou ə'noɪd ðen? \. or *

iz ðər eni ju:s in ʎgouɪŋ ðæz? \.. or *

ai daʊnt θɪŋk ðæ z eni ʌni:d fə ju' tə reɪt
tu' im. \..... or *

hi' dʌznt saɪm tə bi' ʌeɪbl tə du: ðæt
sɔ:t əv θɪŋ. \..... or *

Exercise 118. *Falling Nucleus (Intensified). 3-Syll. Inferior Head.*

it ɔ:l di'pendz!	...∨	
ai m glæd tə 'hiə r it!	...∨.	or .../.
ju' mait əv 'nəʊn ai fud!	...∨..	or .../..
ai daʊnt nəʊ 'hau tə du: it!	...∨...	or .../...
ðæt s dʒʌst wɒt 'vai wəz ɡəʊɪŋ tə sei!	...∨.....	or .../.....

Exercise 119. *Falling Nucleus (Intensified). 4-Syll. Inferior Head.*

ai ment ðæt fə 'ju:!∨	
ai v dʌn it ɔ:l'vɛdi!∨.	or/.
ðæt s dʒʌst wɒt ai 'vdu: wɒnt!∨.	or/.
ðə pɔɪnt iz ai 'nɪ:dnt əksept it!∨....	or/....
ðæt s wɒt mai ould 'ʌŋkl ju:st tə sei!∨....	or/....

Exercise 120. *Falling Nucleus (Intensified). 5-Syll. Inferior Head.*

bət ai daʊnt θɪŋk i: 'wɒz ðə!∨.	or/.
wai nɒt ɡəʊ ðə nekst 'ʌmændi?∨.	or/.
wɒtevə did ju' 'vdu: it fɔ:?∨..	or/..
ju' ɔ:t tə teɪk mɔ: 'vkeə əv jə θɪŋz!∨...	or/...
hi: ju:st tə bi: kwait 'fɒnd əv ðæt ɔ:t		
əv θɪŋ!∨.....	or/.....

Exercise 121. *Falling Nucleus (Intensified). 6-Syll. Inferior Head.*

ðæt s ɪɡzækʃli wɒt ai 'ʌsed!∨	
iz ðər eni ju:s in 'vɡəʊɪŋ ðə?∨..	or/..
ðæt s wɒt meɪd mi sou ə'vnoɪd wið im!∨..	or/..
ai wʌndə ju' didnt 'vsteɪ ə fju: deɪz!∨...	or/...
ai təʊld im ai hædnɪt 'vɡɒt eniθɪŋ fɔ:r im.∨.....	or/.....

Exercise 122. *Falling Nucleus. 3-Syll. Superior Head.*

—wai dount ju' ʌtraɪ?	
—let s hæv əˈnʌðə.	or
—ai m nɒt sou ʌʃɔːr ¹ əˈbaʊt it.	or
—nou wʌn səˈdʒestɪd sʌtʃ ə θɪŋ.	or
—hiː lʊkt sou ɪl wen ai sɔː ɪm ləɪst.	or

Exercise 123. *Falling Nucleus. 4-Syll. Superior Head.*

—wɒt meɪks juː θɪŋk ʌðæt?	
—wai nɒt gou ðə ʌˈneksɪt mʌndɪ?	or
—wɒt s ðæt ɡɒt tə ʌduː wɪð it?	or
—wɒt s ðə ɡʊd əv ʌˈspɪːkɪŋ tuː ɪm?	or
—traɪ tə meɪk ə ʌˈbetə wʌn wɪl jɔːr əˈbaʊt it.	or

Exercise 124. *Falling Nucleus. 5-Syll. Superior Head.*

—wɒt meɪks juː kʌm sou ʌˈleɪt?	
—dount teɪk sou mʌtʃ fə ʌˈɡrɑːntɪd.	or
—wai nɒt gou ðə ˈneksɪt ʌˈmʌndɪ?	or
—wɒtevə dɪd juː ʌduː ɪt fɔː?	or
—wai dount juː raɪt ən ʌˈɑːtɪkl əˈbaʊt it?	or

Exercise 125. *Falling Nucleus. 6-Syll. Superior Head.*

—wai dount juː traɪ tə faɪnd ʌˈmæ?	
—ðæt ɪznt ðə wʌn ai ʌˈwɒntɪd.	or
—wɒt s ɡəʊɪŋ tə biː ðiː ʌˈend əv ɪt ɔːl?	or
—ai kɑːnt kwaɪt meɪk ʌp maɪ ʌˈmaɪnd əˈbaʊt ɪt.	or
—ai ʃl hæv tə duː wɪðəʊt ɪz əˈsɪstəns ðen.	or

¹ or ʌʃuə.

Exercise 126. *Falling Nucleus (Intensified). 3-Syll. Superior¹ Head.*

—sou ai fəd θɪŋk!	·····∨	
—wət ə ri'vli:f!	·····∨	
—ai kɑ:nt dis'kraib it!	·····∨..	or ·····/..
—luk ət ðæt 'mæn ʌp ðə!	·····∨..	or ·····/..
—hi: si:mɪd sou 'pli:zd wið ðə bu:k!	·····∨...	or ·····/...

Exercise 127. *Falling Nucleus (Intensified). 4-Syll. Superior¹ Head.*

—wai dount ju: du: 'mɔə?	·····∨	
—wai fudnt i' ʌdʒɔin əs?	·····∨..	or ·····/..
—traɪ tə meɪk ə 'betə wʌn!	·····∨..	or ·····/..
—θɪŋk əv ɔ:l ðə 'taɪm ju' v spent ɔn it!	·····∨.....	or ·····/.....
—wai dount ðei let 'lʌðə pi:pl həv ə 'tʃɑ:ns?	·····∨.....	or ·····/.....

Exercise 128. *Falling Nucleus (Intensified). 5-Syll. Superior¹ Head.*

—dʒʌst θɪŋk wət ɔ:l ðæt 'mɪnz!	·····∨	
—θɪŋk wət ɔ:l ðæt mʌst 'mɪn tu' im!	·····∨..	or ·····/..
—ai məs tɔ:k tu' im 'sɪəriəsli!	·····∨...	or ·····/...
—wai didnt ju' tel 'mi: əbʌt it?	·····∨...	or ·····/...
—wɛə z ðæt naɪs ould ɑ:m'ɪtʃə ju' ju:st tə hæv ?	·····∨....	or ·····/....

Exercise 129. *Falling Nucleus (Intensified). 6-Syll. Superior¹ Head.*

—ai v sed sou taɪm ɑ:ftə 'taɪm!	·····∨	
—iz ðər eni ju:s in 'gəʊɪŋ ðə?	·····∨..	or ·····/..
—iz i' eɪbl tu' ə'vɪŋz ðə mætə?	·····∨...	or ·····/...
—hau streɪnz ðei dount si: hau 'sɪli it iz!	·····∨...	or ·····/...
—sʌm pi:pl meɪk sʌtʃ ə 'flʌs əbʌt ðæt sɔ:t əv θɪŋ!	·····∨.....	or ·····/.....

¹In all these examples the intensification is increased by replacing the *Superior* [—] by the *Scandent* [—] head.

Exercise 130. *Falling Nucleus. 3-Syll. Unbroken Scandent Head.*

- dʒast laik ould ʔtaimz! ˙˙˙˙˙
 — ai v lɔːst mai ʔkiː! ˙˙˙˙
 — ðæt s wɔt lɔid ʔdʒɔːdʒ sed! ˙˙˙˙. or ˙˙˙˙.
 — hiː mait əv ʔbroukn it! ˙˙˙˙.. or ˙˙˙˙..
 — ai θɔːt iː ʔlaikt kʌmiŋ hiə! ˙˙˙˙... or ˙˙˙˙...

Exercise 131. *Falling Nucleus. 4-Syll. Unbroken Scandent Head.*

- ai θɔːt it wəz ʔbluː! ˙˙˙˙˙
 — ə regjulə ʔnjuːsns! ˙˙˙˙.. or ˙˙˙˙.
 — juː v mist ɔːl ðə ʔbest əv it! ˙˙˙˙.. or ˙˙˙˙..
 — ai juːst tə θiŋk ʔnʌθiŋ əv it! ˙˙˙˙... or ˙˙˙˙...
 — dʒast wɔt ai ikʔspektid im tə duː! ˙˙˙˙.... or ˙˙˙˙....

Exercise 132. *Falling Nucleus. 5-Syll. Unbroken Scandent Head.*

- juː v mist moust əv ðə ʔfan! ˙˙˙˙˙
 — ai θɔːt it wəz ə ʔblækbəːd! ˙˙˙˙˙. or ˙˙˙˙˙.
 — ai wʌndə juː dount ʔtraɪ fɔːr it! ˙˙˙˙.. or ˙˙˙˙..
 — ðæt s dʒast wɔt ai inʔtendid tə duː! ˙˙˙˙˙... or ˙˙˙˙˙...
 — ðæt s wai ai didnt ʔsei eniθiŋ! ˙˙˙˙˙... or ˙˙˙˙˙...

Exercise 133. *Falling Nucleus. 6-Syll. Unbroken Scandent Head.*

- ai θɔːt it wəz wʌn ən ʔfaɪv! ˙˙˙˙˙˙
 — it mait əv biːn moust imʔpɔːtnt! ˙˙˙˙˙. or ˙˙˙˙˙.
 — ðæt s wɔt ai wɔntid tə ʔtel juː əbaut! ˙˙˙˙˙... or ˙˙˙˙˙...
 — ai wʌndə juː dount riːfjuːz tə duː ðə wɔːk! ˙˙˙˙˙... or ˙˙˙˙˙...
 — it nevər entəd mai ʔhed tə sei sɛtʃ ə θiŋ! ˙˙˙˙˙.... or ˙˙˙˙˙....

Exercise 134. *Falling Nucleus (Intensified).* 3-Syll. Unbroken Scandent Head.

—iznt it ʌnais!	···↘	
—wɒt də ju' ʌθiŋk!	···↘	
—it s kwait di'vleitfəl!	···↘..	or ···↘/.
—ai dount θiŋk ʌniwʌn dʌz!	···↘...	or ···↘/...
—wɛər ə ju' ʌgouɪŋ tu' təmərəu!	···↘.....	or ···↘/.....

Exercise 135. *Falling Nucleus (Intensified).* 4-Syll. Unbroken Scandent Head.

—dʌznt it luk ʌnais!	····↘	
—it iznt ət ə'vɔɪl bæd!	····↘..	or ···↘/.
—it s simpli ri'vɔɪkjələs!	····↘..	or ···↘/..
—ai wʌndə ju' ʌlɪsn tu' im!	····↘..	or ···↘/..
—it wɛz simpli ʌkʌvəd wið ðəm!	····↘..	or ···↘/..

Exercise 136. *Falling Nucleus (Intensified).* 5-Syll. Unbroken Scandent Head.

—didnt i' luk ə'vɔɪd!	····↘	
—hi' ju:st tə bi' sou ʌfənd əv it!	····↘..	or ···↘/..
—wɒznt it riəli ʌwʌndəfl!	····↘..	or ···↘/..
—didnt wi' hæv ə ʌvʌli taim!	····↘..	or ···↘/..
—ai θiŋk it s ə moust ʌmɑ:rvələs pi:s əv wɜ:k!	····↘.....	or ···↘/.....

Exercise 137. *Falling Nucleus (Intensified).* 6-Syll. Unbroken Scandent Head.

—θiŋk hau matʃ it mast əv ʌkɔ:st!	····↘	
—it nevə si:mɪd tu' əv ə'vɜ:kəd tu' im!	····↘..	or ···↘/..
—it wɛz riəli tu: ri'vɔɪkjələs!	····↘..	or ···↘/..
—ai ju:dnt əv θɔ:t it ʌkud əv bi'n sou bæd!	····↘....	or ···↘/....
—ai θɔ:t it wɛz sɛtʃ ə ʌpə'fɪkt ɪgzʌmpl!	····↘....	or ···↘/....

Exercise 138. *Falling Nucleus. 3-Syll. Broken Scandent Head.*

ou wɒt ə ʃeɪm!	/··\	
wɒt ə ˈvaɪl ʁsmel!	··/·	
ai v ˈlɔːst maɪ ʁkiː!	/··\	
hau ˈkæn juː ʁstænd it!	/··\ or /···	
ai ˈθɔːt iː ˈlaɪkt kʌmɪŋ hiə!	/···... or /···...	

Exercise 139. *Falling Nucleus. 4-Syll. Broken Scandent Head.*

wɒt ə ˈnɑːsti ˈdeɪ!	···\	
wɒt ə ˈfʌni ˈkʌlə!	···\ or ····	
mɛəri ˈdʌznt ˈlaɪk it!	···\ or ····	
hau ˈbædli hi ˈspiːks!	/··\	
dʒʌst wɒt ˈai ɪkˈspektɪd ɪm tə duː!	····... or ····...	

Exercise 140. *Falling Nucleus. 5-Syll. Broken Scandent Head.*

wɛə də juː ˈwɒnt tə ˈɡəʊ?	···\	
wɒt ə ˈlɒt əv ˈəʊld ˈrʌbɪʃ!	···\ or ····	
ai tel juː ai ˈwəʊnt ˈhæv it!	···/· or ···/·	
ai ˈθɔːt iː ˈdɪdnt ˈnəʊ ɛni ˈfrendʃ!	···\... or ····...	
wɒt də juː ˈθɪŋk iː ˈdɪd ɪt fɔː ðen?	···\... or ····...	

Exercise 141. *Falling Nucleus. 6-Syll. Broken Scandent Head.*

ai ˈθɔːt ɪt wəz ˈwʌn ən ˈfaɪv!	/···\	
wɒt ˈevə ˈmeɪd juː ˈθɪŋk ˈðæt!	/··/ / / \	
hi æktʃʊəli ˈtəʊld miː ˈnɒt tuː!	···\ or ····	
ɪt ˈriəli ˈdʌznt siːm ˈpɒsəbəl!	/··\... or /···...	
ai daʊnt ˈʌndə ˈstænd ə ˈwɜːd əv ɪt!	···\ or ····	

Exercise 142. *Falling Nucleus (Intensified). 3-Syll. Broken Scandent Head.*

its kwait ə ʔtʃeɪndʒ!	/...ʔ
iznt ðæt ʔfain!	.../ʔ
θɪŋk wɒt it ʔmɪnz tu' ju'!	/...ʔ.. or /...ʔ..
hau kæn ai ʔθæŋk ju' ənʌf!	/...ʔ.... or /...ʔ....
wɒt ʔlʌvli ʔweðə wiə hæviŋ!	/...ʔ.... or /...ʔ....

Exercise 143. *Falling Nucleus (Intensified) 4-Syll. Broken Scandent Head.*

hau naisli hi' ʔspi:ks!	/...ʔ
fænsi mɪtɪŋ ʔju:!	...ʔ
tel mi wɔ:l ə ʔbaut it!	...ʔ. or ...ʔ.
wɒt ə ʔlʌvli ʔsʌnset!	...ʔ. or ...ʔ.
wɒt bju:tɪfl ʔkæləz!	/...ʔ. or /...ʔ.

Exercise 144. *Falling Nucleus (Intensified). 5-Syll. Broken Scandent Head.*

wai nɒt gou fər ə ʔwɔ:k?	...ʔ
hau nais it mʌst əv ʔsaundɪd!	/...ʔ. or /...ʔ.
hau ju' mʌst əv ɪn ʔdʒɔɪd it!	...ʔ. or ...ʔ.
hau veri wel i' ʔraɪts, tu:!	/...ʔ. or /...ʔ.
ai rɪəli θɪŋk ai ʔmʌst, wʌn əv ðɪz deɪz!	...ʔ.... or ...ʔ....

Exercise 145. *Falling Nucleus (Intensified). 6-Syll. Broken Scandent Head.*

wɒt ə prɪti lɪtl ʔhaus!	...ʔ
wɛər ə ju' gouɪŋ tə ʔmɔ:rəu!	...ʔ. or ...ʔ.
hu: evə wud əv i ʔmædʒnd sʌtʃ ə θɪŋ!	...ʔ.... or ...ʔ....
ai ʃudnt əv θɔ:t it ʔkud əv bi'n	
sou nais!	...ʔ.... or ...ʔ....
iznt it rɪəli ə ʔglɔ:rɪəs pi:s əv nju:z!	...ʔ.... or ...ʔ....

Tone-Group 2. [ʔ]

Exercise 146. *High-Rising Nucleus. 3-Syll. Inferior Head.*

- __ju' nɪdnt ʔsei ai tould ju'.^{••}
 __ai nevər ʔa:st im tə kʌm.^{••}
 __ai didnt ʔθɪŋk it mætəd mʌtʃ.^{••}
 __ai dount θɪŋk ʔju: evə nɪd gou ðəə^{••••}
 __dəz i' θɪŋk ʔhi' kəd du' it eni betə?^{•••••}

Exercise 147. *High-Rising Nucleus. 4-Syll. Inferior Head.*

- __ai ʃudnt əv ʔnoun.^ʔ
 __wel it ɔ:l diʔpendz ju' nou.^{••}
 __ðə z nʌθɪŋ ðə ʔmætə wið it.^{••}
 __bət ju' didnt ʔɔ:lwɪz hould ðæt vju:.^{•••}
 __it iznt ə ʔpə:ʃɪkt spɛsɪmən.^{•••}

Exercise 148. *High-Rising Nucleus. 5-Syll. Inferior Head.*

- __ai didnt θɪŋk it ʔmætəd.[•]
 __əz lɔŋ əz i' biʔheɪvz ɪmsɛlf.^{••}
 __ðæt mʌst bi' veri ʔɔ:kwəd fɔ:r ɪm.^{•••}
 __it iznt ðæt ai ʔlaɪk du'ɪŋ sətʃ θɪŋz.^{••••}
 __ai nevə nju' i' ʔlaɪkt du'ɪŋ ðæt sɔ:t
 əv θɪŋ.^{•••••}

Exercise 149. *High-Rising Nucleus. 6-Syll. Inferior Head.*

- __wi' ɔ:lwɪz hæv ðəm ət ʔhoum.^ʔ
 __it iznt ðæt ai əbʔdʒekt tu' it.^{••}
 __ɑftər ɔ:l it wɔznt ʔsɪəriəs.[•]
 __ai hædnt eni əbʔdʒekʃn tu' it.^{•••}
 __it iznt əz ɪf it ʔmætəd veri mʌtʃ tu' ɪm.^{•••••}

Exercise 150. *High-Rising Nucleus. 3-Syll. Superior Head.*

- a: ju: in ʔsɔ:d? ···↑
 —ðæt wɔznt ʔmai aidɪə. ····
 —dount ju' θɪŋk ʔðis wʌn mait du:? ····
 —wə: ju: in ʔtaim jestədi? ····
 —did ju: sei ʔju: kəd du: sʌm ɔv ðəm? ····

Exercise 151. *High-Rising Nucleus. 4-Syll. Superior Head*

- dount bi' sou im ʔpeɪʃnt! ····
 —ju: sɔ: ʔhɪm in ʔpæris lɑ:st mʌnθ?! ····
 —did ju' get mai ʔletər in taim? ····
 —did i' sei hi' ʔwɔznt ɡouɪŋ tə mɪ:t əs? ····
 —nɪd wi' riəli ʔtrʌbl əbʌt it? ····

Exercise 152. *High-Rising Nucleus. 5-Syll. Superior Head.*

- dount ju' θɪŋk it s tu: ʔould? ····
 —dount bi' in sʌtʃ ə ʔhʌri. ····
 —kɑ:nt ju: si: wɔt ai m ʔdraɪvɪŋ æt? ····
 —iz it riəli im ʔpɒsəbl tə ɡou ðəə? ····
 —wud ju' laɪk tə luk ʔʊvə ðə bɪldɪŋ? ····

Exercise 153. *High-Rising Nucleus. 6-Syll. Superior Head.*

- ɪznt it rɑ:ðə mə ʔnɒtənəs. ····
 —iz it laɪkli tə bi' ʔpə:mənənt? ····
 —dount ðei liv sʌmwɛə niə ʔlivəpʊl strɪ:t? ····
 —dount ju' θɪŋk ju' mait im ʔpru:v ɔn sʌm əv ði:z meθədz ····
 —dount get ɪntə sʌtʃ ə ʔtempə wen pi:pl kɪtɪsaɪz ju'! ····

Exercise 156. *High-Rising Nucleus. 3-Syll. Broken Scandent Head.*

—dount —ju —nou ʃðæt?!	’ / / ʃ
—dʌz i’ —spɪk ʃɪŋɡlɪʃ?	· / ·
—iz ðæt —jɔ: ʃdɒɡ aɪ sɔ:?	· / ·
—kɑ:nt —ju’ əʃreɪndʒ tə kʌm sʌmtaɪmz?	/ · · ·
—ɑ:nt —ju’ ɪɡʒædʒəreɪtɪŋ ðə sɪtʃueɪʃn rɑ:ðə?	/ · · · · · · ·

Exercise 157. *High-Rising Nucleus. 4-Syll. Broken Scandent Head.*

—ɑ:nt ðeɪ —rɑ:ðər ʃould?	· · · ʃ
—iz ɪt —kwɑɪt ɪn ʃɔ:ðə?	· · ·
—dɪd ju’ —ɡet maɪ ʃletər ɪn taɪm?	· · · ·
—dount ju’ —θɪŋk ɪt ʃwʊd bi’ betə?	· · · ·
—nɪd wi’ —rɪəli ʃtrʌbl əbaʊt ɪt?	· · · ·

Exercise 158. *High-Rising Nucleus. 5-Syll. Broken Scandent Head.*

—wɔznt ɪt —rɑ:ðər ʃɒd?	· · · ʃ
—wʊdnt ɪt —bi’ ə ʃɡʊd wʌn?	· · · ·
—ɪznt ɪt —rɑ:ðər ə ʃkɒmən keɪs	· · · · ·
—dɪdnt ju’ —θɪŋk ðeɪ ʃwɔ:kt hæ:d ənʌf?	· · · · ·
—ðə ju: prɪ—fə: ði ʃɪləstreɪtɪd ɪdɪʃn?	· · · · ·

Exercise 159. *High-Rising Nucleus. 6-Syll. Broken Scandent Head.*

—dɪdnt ju’ —si: ɪm təʃdeɪ?	· · · · ʃ
—wʊd ju’ —keə tə —ɡou ən ʃɡet wʌn?	· · · · ·
—hævnt ju’ —evə sɪm ʃðəʊz bɪfɔ:?	· · · · ·
—dount ju’ —θɪŋk i’ —maɪt bi’ ʃtould əbaʊt ɪt?	· · · · ·
—wɔ:nt ðeɪ —rɑ:ðə —bædli ʃɔ:f ət ðæt taɪm?	· · · · ·

Tone-Group 3. [ʊ].

Exercise 160. *Falling-Rising Nucleus. 3-Syll. Inferior Head.*

ju' kəd əv ʊwaɪəd!	...ʊ	
ju' mɪn "in ʊlændən"!	...ʊ/	or ...ʊ' /
ɪt wəz ðə ʊbest bætə!	...ʊ..	or ...ʊ' .
səm əv ði ʊlðəz maɪt nou!	...ʊ. /	or ...ʊ' /
ɪf ju' wə ʊsə:tn hi' d bi' ðeə....	...ʊ.. /	or ...ʊ' ..

(Examples of Tone-Group 3 containing a 4 or more Syllable Inferior Head appear to be rare or of doubtful occurrence.)

Exercise 161. *Falling-Rising Nucleus. 3-Syll. Superior Head.*

—dount bi: tu: ʊfɔə!	···γ	
—ðæt s nɒt wɒt ʰai mi:n!	···γ/	or ···ℓ/
—səm pi:pl ʰdu: laik ðəm!	···γ..	or ···ℓ..
—if ai wə ʰsə:tn ɒv it!	···γ...	or ···ℓ...
—noubədi ʰwɒntid tə gou ðəə!	···γ...	or ···ℓ...

Exercise 162. *Falling-Rising Nucleus. 4-Syll. Superior Head.*

—ðæt s nɒt wɒt ai ʰment tə sei.	····γ./	or ····ℓ/
—wen ai went tə ʰmæntʃistə.	····γ..	or ····ℓ..
—nau ai m bæ:k in ʰlændən əgen....	····γ...	or ····ℓ...
—ai dount si: wɒt ʰju:s it s gouɪŋ tə bi.	····γ....	or ····ℓ....
—ðæt wɒznt wɒt ʰai wəz tɔ:kɪŋ əbaut.	····γ....	or ····ℓ....

Exercise 163. *Falling-Rising Nucleus. 5-Syll. Inferior Head.*

—if hi: sed it in ʰpʌblɪk....	·····γ/	or ·····ℓ/
—dount θɪŋk i' riəli ʰmi:nz it.	·····γ/	or ·····ℓ/
—pi:pl dount ɔ:lwi:z ʰsei wɒt ðei θɪŋk.	·····γ..	or ·····ℓ..
—dount sei ai didnt ʰwɒ:n ju' əbaut im!	·····γ...	or ·····ℓ...
—nau ai kəm tə kənʰsaɪð ðə mətə....	·····γ...	or ·····ℓ...

Exercise 164. *Falling-Rising Nucleus. 6-Syll. Superior Head.*

—maind ju: dount meɪk ə misʰteɪk.	·····γ	
—ai dount mi:n hi' d du' it ʰbædli.	·····γ/	or ·····ℓ/
—if i' z laikli tu' əʰgri: tu' it....	·····γ..	or ·····ℓ..
—ðæt s nɒt wɒt ai wəz kəmʰpleɪnɪŋ əbaut.	·····γ...	or ·····ℓ...
—if hi' fəd hæpn tə ʰmenʃn ðə mətə tu' ju'.	·····γ....	or ·····ℓ....

¹ or ʰfʊə.

Exercise 165. *Falling-Rising Nucleus. 3-Syll. Unbroken Scandent Head.*

—maind ju' dount ʊfɔ:l!	...ʊ	
—ðæt iznt ʊevriθiŋ.	...ʊ./	or ...ʌ./
—it s nɒt əʊstɒnifiŋ.	...ʊ./	or ...ɔ:/
—ju' mait əv ʊritn tu' im!	...ʊ...	or ...ɔ...
—ai dount θiŋk ʊmeni pi:pl əd du' it.	...ʊ.....	or ...ɔ.....

Exercise 166. *Falling-Rising Nucleus. 4-Syll. Unbroken Scandent Head.*

—maind ju' dount disʊtə:b im!	...ʊ./	or ...ʌ./
—it iznt ə ʊlɑ:dʒ wɑn.	...ʊ./	or ...ɔ./
—it iznt əʊstɒnifiŋ.	...ʊ./	or ...ɔ./
—ðe ə rɑ:ðər ə ʊbɔðə sɑmtaimz.	...ʊ...	or ...ɔ...
—it dɑznt si:m ʊlaikli tə stɒp reiniŋ.	...ʊ.....	or ...ɔ.....

(Good examples of Tone-Group 3 containing a 5 or more syllable Unbroken Scandent Head appear to be rare or of doubtful occurrence.)

Exercise 167. *Falling-Rising Nucleus. 3-Syll. Broken Scandent Head.*

if ju' dount ʊmaind.	/...ʊ	
maind ju' dount ʊdrɒp it!	/...ʊ/	or /.../
ðæt iznt ʊevriθɪŋ.	/...ʊ./	or /.../
hi: iz im ʊpeɪnt əbaʊt it!	/...ʊ....	or /.../
ai dount θɪŋk ʊvriboʊdi əd du' it.	/...ʊ.....	or /.../

Exercise 168. *Falling-Rising Nucleus. 4-Syll. Broken Scandent Head.*

if i' didnt ʊnou....	...ʊ	
maind ju' dount fəʊget it!	...ʊ/	or .../
nau ai kʌm tə ʊθɪŋk əbaʊt it....	...ʊ...	or .../
ðæt wɒznt ðə ʊtʃɪf dɪfɪklti.	...ʊ....	or .../
ai dount si: wɒt ʊju:s it is ɡoɪŋ tə bi'.	...ʊ.....	or .../

Exercise 169. *Falling-Rising Nucleus. 5-Syll. Broken Scandent Head.*

ai spəʊz ju' kʊdnt ʊkʌm.ʊ	
ai kʌnt weɪt hɪə ɔ:l ʊdeɪ.ʊ	
dount fəʊget tə riʊmaind mi.ʊ/	or/
pi:pl dount ɔ:lwi:z ʊseɪ wɒt ðeɪ θɪŋk.	.../...ʊ...	or .../...
dount sei ai didnt ʊwɒ:n ju' əbaʊt im.	/...ʊ....	or /.../

Exercise 170. *Falling-Rising Nucleus. 6-Syll. Broken Scandent Head.*

maind ju' dount meɪk ə mɪsʊteɪk!ʊ	
if i' d' a:st mi fə pəʊmɪʃn....ʊ/	or/
it wɒznt sou mʌtʃ ðə ʊmʌni kwɛstʃn.ʊ...	or/
it iznt wɒt hɪ: z ɪkʊspektɪd tə du:.ʊ...	or/
it s nɒt wɒt ai m'ɪn ðə ʊhæbɪt əv du:ɪŋ.ʊ....	or/

Tone-Group 4. [↗].

Exercise 171. *Low-Rising Nucleus. 3-Syll. Unbroken Scandent Head.*

- put it ə'wei.
- maɪnd ju' dəʊnt ɹu:z it.
- aɪ fɑ:nt fə'get it.
- gʊd ɑ:ftə'nʌn.
- aɪ l du: maɪ ə'best fɔ' ju.'

Exercise 172. *Low-Rising Nucleus. 4-Syll. Continuous Scandent Head.*

- dount fəget tə ʔrait. ...
—dount du: tu: mətʃ wə:k. ...
—maind ju' dount fəget it. ...
—maind ju' du' it ʔrɒpəli. ...
—ðə z nɑθɪŋ tə wəri əbaʊt. ...

Exercise 173. *Low-Rising Nucleus. 5-Syll. Continuous Scandent Head.*

- it mait əv bi'n matʃ ʍə:s.
—hi' l bi' daun in ə ʍinit.
—ai l bi' sɛ:tn tə ʍoust it.
—ai houp ju' l hæv gud ʍeðə.
—it s ə greit kɒnsə'leɪfn.

Exercise 174. *Low-Rising Nucleus. 6-Syll. Continuous Scandent Head.*

- sou matʃ ðə betə fə ʊmi:.
—du' it əz wel əz ju' ʌkən.
—ai θiŋk it l bi' ɔ:lraɪt.
—ai l kʌm bæ k əz su:n əz ʌpəʊəbl.
—ju' wəʊnt hæv tə weɪt matʃ ʌlŋge.

Exercise 175. *Low-Rising Nucleus. 3-Syll. Broken Scandent Head.*

- maɪnd ju —daʊnt ʌfɔ:l. ···↗
 —daʊnt —ki:p im —weɪtɪŋ. /···
 —daʊnt —meɪk ɪt ʌdə:ti. /···
 —hæv ə —gʊd ʌhələdi. ··/··
 —aɪ kən —teɪk ʌməʊst əv ðəm. ··/·

Exercise 176. *Low-Rising Nucleus. 4-Syll. Broken Scandent Head.*

- daʊnt meɪk —tu: mætʃ ʌnɔɪz. ···↗
 —gɪv maɪ —lʌv tə —mæəri. ····
 —kʌm ən —seɪ gʊd —baɪ tu mi:. ····
 —rʌn ə —lɒŋ ən —pleɪ wið ðəm. ····
 —tel ɪm —nɒt tə —wəri əbaʊt ɪt. ····

Exercise 177. *Low-Rising Nucleus. 5-Syll. Broken Scandent Head.*

- lɪv ə —lɪtl fə —mi:. ···↗
 —tel mi —wɒt ju v bi:n ʌdu:ŋ. ····
 —aɪ haʊp ju l —hæv gʊd —weðə. ····
 —maɪnd ju —du: wɒt i' ʌtelz ju:. ····
 —wɪl ju put —aut ðə —laɪt wen ju gou? ····

Exercise 178. *Low-Rising Nucleus. 6-Syll. Broken Scandent Head.*

- daʊnt —ɪt ðəm ɔɪl —ʌp ət —wʌns. /····
 —gou ən —seɪ gʊd —naɪt tə ʌfɑ:ðə. ····
 —daʊnt fə —get tə —raɪt tə ʌdɔ:rəθi. ····
 —aɪ l kʌm əz —su:n əz ʌpəseɪbl. ····
 —aɪ haʊp ju —hæv ə gʊd —taɪm weɪl jɔ:r əwei. ····

Section VIII Five-Syllable Exercises on the Tone-Groups, with the Nuclei in varying positions

The following five-syllable exercises give one example of each of the Tone-Groups, subdivided according to the nature of the head. Each example is repeated five times, the nucleus being shifted one word forward at each repetition.

For the purpose of this demonstration it would have been interesting (and more striking) to have selected one sentence only, and to have shown the 57 different ways of intoning it. In many cases, however, the intonation would have been forced or unnatural, so I have chosen a different and appropriate key-sentence for each variety of Tone-Group.

Tone-Group 1. [v].

Exercise 179. [—v].

1. ʋai sɔ: ðəm lɑ:st wi:k.
2. ai ʋsɔ: ðəm lɑ:st wi:k.
3. ai sɔ: ʋðəm lɑ:st wi:k.
4. ai sɔ: ðəm ʋlɑ:st wi:k.
5. ai sɔ: ðəm lɑ:st ʋwi:k.

Exercise 182. [—v].

- 6.¹ ʋhau fəd ai nou ðəm?!
15. —hau ʋfud ai nou ðəm?!
16. —hau fəd ʋai nou ðəm?!
17. —hau fəd ai ʋnou ðəm?!
18. —hau fəd ai nou ʋðəm?!

Exercise 180. [—v].

6. ʋðæt wəz wai ju' went!
7. ðæt ʋwəz wai ju' went!
8. ðæt wəz ʋwai ju' went!
9. ðæt wəz wai ʋju: went!
10. ðæt wəz wai ju' ʋwent!

Exercise 183. [—v].

- 1.² ʋai θɔ:t i' wəz il.
19. —ai ʋθɔ:t i' wəz il.
20. —ai θɔ:t ʋhi: wəz il.
21. —ai θɔ:t i' ʋwəz il.
22. —ai θɔ:t i' wəz ʋil.

Exercise 181. [—v].

- 1.² ʋwai did ju' kɑm hiə?
11. —wai ʋdid ju' kɑm hiə?
12. —wai did ʋju: kɑm hiə?
13. —wai did ju' ʋkɑm hiə?
14. —wai did ju' kɑm ʋhiə?

Exercise 184. [—v].

- 6.³ ʋhau wel ðouz plɑ:nts grou!⁴
23. —hau ʋwel ðouz plɑ:nts grou!
24. —hau wel ʋðouz plɑ:nts grou!⁵
25. —hau wel ðouz ʋplɑ:nts grou!⁵
26. —hau wel ðouz plɑ:nts ʋgrou!⁵

¹ Apparently indistinguishable from the first example of Ex. 180.

² Apparently indistinguishable from the first example of Ex. 179.

³ Apparently indistinguishable from the first example of Exs. 180 and 182.

⁴ Of rare or doubtful occurrence in such types of sentence.

⁵ Shown as a *continuous* scandent, but the speaker would tend to transform it into a *broken* scandent.

Tone-Group 2. [ʔ].

Tone-Group 3. [ʋ].

Exercise 185. [—ʔ].

27. ʔai kən teik mai buk.
 28. —ai ʔkən teik mai buk.
 29. —ai kən ʔteik mai buk.
 30. —ai kən teik ʔmai buk.
 31. —ai kən teik mai ʔbuk.

Exercise 188. [—ʋ].

40. ʋif ju' kən kām nau.
 41. —if ʋju: kən kām nau.
 42. —if ju' ʋkən kām nau.
 43. —if ju' kən ʋkām nau.
 44. —if ju' kən kām ʋnau.

Exercise 186. [—ʔ] or [—ʔ].

- 27.¹ ʔdid ju' get mai kɑ:dʔ
 32. —did ʔju: get mai kɑ:dʔ
 33. —did ju' ʔget mai kɑ:dʔ
 34. —did ju' get ʔmai kɑ:dʔ
 35. —did ju' get mai ʔkɑ:dʔ

Exercise 189. [—ʋ].

- 40.³ ʋai dount θɪŋk ðei plei.
 45. —ai ʋdount θɪŋk ðei plei.
 46. —ai dount ʋθɪŋk ðei plei.
 47. —ai dount θɪŋk ʋðei plei.
 48. —ai dount θɪŋk ðei ʋplei.

Exercise 187. [—ʔ].

- 27.¹ ʔkɑ:nt ai teik ðouz bækʔ
 36. —kɑ:nt ʔai teik ðouz bækʔ
 37. —kɑ:nt ai ʔteik ðouz bækʔ
 38. —kɑ:nt ai teik ʔðouz bækʔ
 39. —kɑ:nt ai teik ðouz ʔbækʔ²

Exercise 190. [—ʋ].

- 40.³ ʋju: kɑ:nt luk æt im.
 49. —ju' ʋkɑ:nt luk æt im.
 50. —ju' kɑ:nt ʋluk æt im.
 51. —ju' kɑ:nt luk ʋæt im.
 52. —ju' kɑ:nt luk æt ʋhim.

¹ Apparently indistinguishable from the first example of Ex. 185.

² Shown as *unbroken* scandent but the speaker would tend to transform it into a *broken* scandent.

³ Apparently indistinguishable from the first example of Ex. 188.

Tone-Group 4. [↗].**Exercise 191.** [↗↘].

- 53. ↘ai θɪŋk i' kɪ kʌm.
- 54. ↗ai ↘θɪŋk i' kɪ kʌm.
- 55. ↗ai θɪŋk ↗hi: kɪ kʌm.
- 56. ↗ai θɪŋk i' ↘kæn kʌm
- 57. ↗ai θɪŋk i' kɪ ↘kʌm.

Section IX. Exercises on Heterogeneous “Heads”

A **Heterogeneous Head** is a combination of any of the types already described.

They may be marked in tonetic transcription by an appropriate use of the various symbols already illustrated.

It may be (and the author hopes) that further research will elucidate some or all of the problems presented by these seemingly eccentric and irregular forms. There is probably some connection between these and certain unsolved problems of stress and length. All that we can say in the present state of our knowledge is that the varying head-curves correspond more or less to the various degrees of prominence expressed by each significative element in the head.

Many of these heads may perhaps represent embryonic nuclei. Let us take the first example given in the following exercises: || ai ˊdount θɪŋk ai ˋkæn||. By placing more emphasis on the word “dount,” this word may become equal in prominence to the nucleus “kæn.” But as a Tone-Group, by definition “can only contain one maximum of prominence” the word “dount” will become the nucleus of an independent tone-group, and the sentence will read

|| ai ˋdount θɪŋk|| ai ˋkæn|| = ˋˋ...ˋ or ˋˋ...ˋ

Exercise 192. *Heterogeneous Heads. Tone-Group 1 [ˋ].*

ai ˊdount θɪŋk ai ˋkæn.	ˋˋˋˋˋ
ˊai v ˊlɔst mai ˋkiː.	ˋˋˋˋˋ
ðæt s ɪgˊzækʃli wɔt ai ˋsed.	ˋˋˋˋˋˋˋ
ˊðə pɔɪnt ɪz ˊai ˋnɪːdnt əksept ɪt.	ˋˋˋˋˋˋˋˋˋˋ
wai wi ə ˊkwait ˋklous tuˈ ɪt!	ˋˋˋˋˋˋˋˋˋˋ
hiˈ θɔːt ɪt wəz ˊtuː ˋkould.	ˋˋˋˋˋˋˋˋˋˋ or ˋˋˋˋˋˋˋˋˋˋ
ˊðæt s ˊwɔt ai ˋsed.	ˋˋˋˋˋˋˋ
ɪt ˊkeɪm ˊəbaʊt ɪn ˋðɪs wei.	ˋˋˋˋˋˋˋˋˋˋ
hiˈ wəz ˊrɑːðə haɪd ˋɒp.	ˋˋˋˋˋˋˋˋˋˋ
ˊai ˊdount θɪŋk ˊai ˋpɔʊstɪd ɪt.	ˋˋˋˋˋˋˋˋˋˋ or ˋˋˋˋˋˋˋˋˋˋ
ai ˊdount kwait ˋnou.	ˋˋˋˋˋˋˋˋˋˋ

Exercise 193. *Heterogeneous Heads. Tone-Group 2 [ʔ].*

—ai __hædnt eni əbʔdʒekʃn tu' it.	ˈ.....ˈˈ
__it —iznt ðət ai ʃlaɪk duɪŋ it.	ˈ.....ˈˈ
—did —ju: get mai ʃletə?	ˈ.....ˈˈ
—dount ðei liv —sɑmwæə niə ʃhiə?	ˈ.....ˈˈ
ai —dount —ɪgzækli sei ai ʃlaɪk it.	ˈ.....ˈˈ
wud ju' —kæə tə ʃsteɪ?	ˈ.....ˈˈ or ˈ.....ˈˈ
ðei θɔ:t it —ɒd __ðei dɪdnt si: eni ʃræts.	ˈ.....ˈˈ or ˈ.....ˈˈ

This might also be transcribed:

—ðei θɔ:t it ɒd __ðei dɪdnt si: eni ʃræts.	ˈ.....ˈˈ
wəz it —lɑ:st ʃwɪk ju' wə hiə?	ˈ.....ˈˈ
bət —did ju: ʃsi: ɪm?	ˈ.....ˈˈ
—iznt it —niəli ʃtaɪm?	ˈ.....ˈˈ
—wɔznt it —rɑ:ðər ɪn ðə ʃwei?	ˈ.....ˈˈ

Exercise 194. *Heterogeneous Heads. Tone-Group 3 [ʋ].*

hi' —sed ə lɒt əv ʋnɒnsns.	ˈ.....ˈˈ /
it s —nɒt __wɒt ai m ɪn ðə ʋhæbɪt əv duɪŋ.	ˈ.....ˈˈ
—it wɔznt __sou mɑtʃ ðə kwɛstʃn əv ʋmɑni.	ˈ.....ˈˈ /
ai m ə —freɪd __i: l ʋθɪŋk sou.	ˈ.....ˈˈ /
ai ʃəd —hɑ:dli θɪŋk i' ʋwud.	ˈ.....ˈˈ
ju' —maɪt __əv ʋɑ:st mi'.	ˈ.....ˈˈ or ˈ.....ˈˈ /
hi' —dɑznt si:m __tə ʋkæə veri mɑtʃ.	ˈ.....ˈˈ
bət ai —du: __θɪŋk i' maɪt əv ʋtraɪd.	ˈ.....ˈˈ
it s —rɑ:ðər ə ʋbɒðə sɑmtaɪmz.	ˈ.....ˈˈ
ai —kɑ:nt weɪt hɪər ɔ:l ʋdeɪ.	ˈ.....ˈˈ

Exercise 195. *Heterogeneous Heads. Tone-Group 4 [↘].*

↘ai l tel ju' __wen ai v ↘finift.	·'·...·
<i>or</i>	
↘ai l tel ju' —wen ai v ↘finift.	·'·...·
↘maind ju' du: —ɔ:l əv ðəm ↘prɒpəli.	·'·...·
ai l bi ↘daun in ə ↘minit.	·'·'··
ai v ↘ounli __gɒt tə get mai ↘bʊts ɒn.	·'·...·
ðə z ↘plenti əv ↘taɪm.	·'·'·
ai ↘dʌʊnt θɪŋk wi' fəd əv ↘seɪvd eniθɪŋ baɪ it.	·'·'··...·
it s ↘nou __gʊd ↘ɡræmblɪŋ.	·'··
↘ɡoʊ ən ↘get mai ↘hæt.	·'·'·
↘tel ɪm —nɒt tə ↘wəri əbaʊt it.	·'·...·

Section X. The Semantic Functions of the Tone-Groups

We have so far considered the English Tone-Groups from the point of view of their *form*; we have divided them into four classes according to the nature of the nucleus. We have also considered the *range* of the fall or rise, the relative pitch and direction of the "head" tones, and we have noted and recorded certain phenomena connected with "intensification."

We have however said little concerning the significative (or "semantic") value or values of the tone-groups; we now have to take each of these in turn and endeavour to specify the meaning or meanings implied by them; we shall see how a given word or group of words may change its meaning according to the way in which it is intoned. We shall conclude that a coherent and consistent system of semantic laws underlies all these tonetic phenomena.

Tone-Group 1. [ʋ].

Tone-Group 1 has so many functions, and these vary so greatly according to the nature of the "head" that I have so far failed to find any comprehensive formula for its use. It is sometimes assumed that it necessarily expresses some sort of *finality*, but the exceptions are so numerous that it would be unwise to formulate any general rule to this effect. We shall therefore consider the several values of Tone-Group 1 according to the nature of its "heads."

All word-groups with a falling nucleus are subject to *intensification*, which means that [ʋ] may become [ʋ̌]. Such intensification produces a particularly vivacious effect. When used unduly or too extensively it results in that form of speech which has been described as "gushing." Intensification is more characteristic of the speech of women and children than of that of men speakers.

(a) With *Inferior Head*.

In a tone-group containing an inferior head, the prominence is almost entirely confined to the nucleus-word.

The system [—\] is used:

1. In *Categoric Statements having a conclusive or final character*.

The implication contained is:

"What I am putting forward in this statement is an absolute fact."

The best examples are to be found in

(i) *Answers to questions*.

[What's a table?]	it s ə pi:s əv \fə:nitʃə.
[What's it made of?]	it s meid əv \wud.
[Where are you going to-morrow?]	ai dount \nou.
[Are you pleased with it?]	əv \kɔ:s ai æm.
[Is that right?]	\jes it \iz.

(ii) *Categoric Contradictions, Retorts, etc.*

[You didn't see him.]	ai \did (si: im)!
[It's green.]	\nou, it s \blu:!
	ðæt s ðə seim \θɪŋ!
	ðæt s dʒʌst wɒt ai \sed!

(iii) *Announcements, Statements putting forward a fact-not previously mentioned.*

ai sɔ: \dʒɒn jestədi.
 ðæt s wɒt \ai ju:st tə θɪŋk.
 ai θɔ:t \hi: wəz ðə wʌn tə bleim.

2. In *Special Questions* (=questions containing an interrogative word), when the whole of the significative prominence falls on the word marked by the nucleus.

The implications contained are:

"Then, in that case....."

"Never mind about *that*; what I want to know is....."

[Never mind where <i>I</i> was;]	wə wə' \ju:?
[I don't care what he <i>wrote</i> ;]	wɒt did i' \sei?

[Then, in that case,]	wai did ju' ək\sept it?
[I know where <i>this</i> one is, but]	wəə z ði \lðə wʌn?
[In that case,]	wai nɒt \a:sk im?

3. In *Commands* when the whole of the significative prominence falls on the word marked by the nucleus.

The implications contained are:

"Then, in that case....."

"Never mind about *that*; what I want you to do is....."

[You're tired? Very well then,]	gou ən lai \daun!
[If you don't <i>like</i> doing it,]	dəunt \du: it!
[Very well then, as <i>one</i> isn't enough.]	traɪ ən faɪnd ə\nlðə!

4. In *General Questions* (= questions requiring merely *yes* or *no* as an answer) used as tentative solutions to problems.

The implications contained are:

"But after all...."

"Now I come to think about it...."

"Here's a point which may solve the problem...."

"Perhaps our difficulty in coming to a decision is due to the fact that we have not asked ourselves the following question...."

[We've been talking about whether you *can* go, whether you *must* go, whether it's *right* for you to go, and so on, but]

də ju' \wɒnt tə gou?

[Here's a way out of the difficulty:] kudnt wi' gou ðəə \leɪtə?

[The important thing to know is] wil it \wə:k?

[We know they're *cheaper*, but] a: ðei əz \gud?

[After all,] iz it jɔ:z tə \gɪv?

5. In *Isolated Words*, when quoted or contrasted with other words.

θə:\tɪn.

ɑ:m\ɪfəə.

kɒnvə\seɪfɪn.

Tone-Group 1. [ʔ]. (*Continued.*)(b) With *Superior Head*.

In a Tone-Group containing a superior head, the prominence is distributed over the head and the nucleus-word, the nucleus however (as by definition) having the maximum of prominence.

The system [—ʔ] is used:

1. In *Statements of a less Categorical Nature*.

In the same way that we may have one prominent or outstanding word in a sentence, we may have one prominent or outstanding sentence in a passage. Such sentences (especially when of an emotional or dramatic character) are generally intoned according to this system. They are sentences which might be italicized in their entirety.

—ai dount ʌlaik ðæt sɔ:t əv θiŋ!

—ai kɑ:nt disʌkraib it!

—ðæt iznt ʌmai aidɪə.

—ju: maɪt əv ʌnoun ai fudnt du: sətʃ ə θiŋ!

—ai θiŋk ju: ɔ:t tə ʌspi:k tu' im!

—sɑdnli ðei sɔ: θri: ɪnɔ:məs ʌwulvz!

2. In *Special Questions* (= questions containing an interrogative word) in their most normal form, without any special implications.

—wɛə dɛz i' ʌliv?

—hau kən ai ʌget ðɛə?

—witʃ wʌn did ʌju: teɪk?

—wɒt meɪd ju' ʌmenʃn it tu' im?

—wai dount ju' kʌm ən sit ʌdaun?

3. In *Commands* in their most normal form without any special implications.

—kʌm ən sit ʌdaun.

—traɪ ðə ʌlɑ:dʒ wʌn.

—gou ən ʌget ə fju:.

—nevə ju: ʌmaɪnd!

—ju: du: wɒt ai ʌtel ju!

- ju: teik mai ədˌvəis!
 —dount bi' tu: ˌʃɔ:ɪ̯ əˈbaʊt it.
 —let s hæv əˈnʌðə.

4. In *General Questions* (= questions requiring merely *yes* or *no* as an answer) with the following special implications:

“...and I answer the question negatively in advance.”

“Although I ask the question, I know that the answer is negative.”

“The question is....”

[*Glendower*. I can call spirits from the vasty deep.

Hotspur. Why, so can I, or so can any man; but]

—wil ðei kʌm, wen ju: ˌɹdu: kɔ:l fɔː ðəm?!²

—ɑ: wi: ɡəʊɪŋ tə səbˌmɪt tə ðɪs steɪt əv θɪŋz?!]

[I know they're *deep*, but] —ɑ: ðei ˌɡud?!]

—hæz iː dʌn ɪz ˌɹdʒʊɪt?! [I say he *hasn't*!]

—ɪz ɪt wəθ weɪl peɪɪŋ enɪ əˈtenʃn tə sɛtʃ θɪŋz?! [Of course it isn't.]

If however the question contains a negative word, the implication will be an *affirmative* answer:

—ɪznt ðæt ˌɡud əv ɪm?! [Of course it is.]

—dount ju: ˌθɪŋk sou?! [I know you do.]

—wəʊnt ðæt bi ˌlʌvli?! [= It will be lovely.]

Tone-Group 1. [ˌ] or [ˈ]. (*Continued.*)

(c) With *Scandent Head* [ˌˈ].

In a Tone-Group containing a Scandent Head, the prominence is distributed over the head and the nucleus-word; the nucleus however (as by definition) having the maximum of prominence.

The significative difference between the Superior and Scandent Heads is difficult to define with precision. As compared with a Superior Head,

¹ or ˌʃuə.

² The First Part of “King Henry IV.,” Act III., Scene I.

the Scandent Head generally expresses more animation. Compare the impressive:

—sɑdnli ðei sɔ: θri: inɔ:məs ʌwulvz!

with the vivacious:

—sɑdnli ðei sɔ: θri: inɔ:məs ʌwulvz!

The first sentence implies: "How horror-struck they must have been! What a terrible situation for them!"

The second sentence implies rather: "How surprised they must have been! What an interesting experience for them!"

Compare also the gloomy:

—it wəz moust disəpɔɪntɪŋ!

with the petulant:

—it wəz moust disəpɔɪntɪŋ!

The system [—ʌ] is used analogously to the system [—ɪ] except (as already stated) that the scandent head expresses more animation.

1. *Statements.* —ai dɔʊnt ʌlaɪk ðæt sɔ:t əv θɪŋ!

2. *Special Questions.* —wɛə dɜ:z i: ʌlɪv?

3. *Commands.* —kɑm ən sɪt ʌdaʊn!

4. *General Questions.* —wɪl ðei kɑm wen ju: ʌdu: kɔ:l fɔ: ðəm?!

5. Most *Exclamations* prove to contain an intensified nucleus with a scandent head [—ʌ]:¹

—hau ʌnais!

—wɔt ə ʌbjurtɪ!

—ai ʌdu: θɪŋk ɪt s ʌvli!

—hau ʌkaɪnd əv ju!

—wɔt ə —prɪtɪ —lɪtl ʌhaus!

¹ Exclamations expressing displeasure, pain, disgust, etc., may, however, replace the scandent by the superior head:

—wɔt ə dredfl ʌnoɪz!

or replace the intensified by the non-intensified nucleus:

—wɔt ən —ɑgli ʌkʌlə!

or to be intoned on the non-intensified nucleus preceded by a superior head:

—wɔt ə pɪtɪ ɪt s kɑm ən tə ʌreɪn!

Tone-Group 2. [ʔ].

The chief use of Tone-Group 2 is for General Questions (i.e. questions requiring merely *yes* or *no* as an answer). It is however not the only Tone-Group used for such questions.

The other uses depend more or less on the nature of the head, and each will be examined in turn. Generally speaking, the use of [ʔ] implies a lack of finality.

As Coleman points out in his *Intonation and Emphasis*:

"Here we find what I believe to be *the true explanation of the rising intonation in questions capable of being answered by "yes" or "no."* Such questions seem to me to be simply alternative questions in which the second alternative is suppressed. By its nature such a question expects one of two answers; it *is* therefore an alternative question; the alternative "or not" is in such cases always present to the mind."

(a) With Inferior Head.

In a Tone-Group containing an Inferior Head, the prominence is almost entirely confined to the nucleus-word.

The system [—ʔ] is used:

1. In Statements with such implications as

"...then why....?"

"...then why not....?"

"...and so therefore...."

"...after all."

"...I admit."

—ju: wənt ʌnhæpi ɒn ðə ʃlaɪst əkeɪzn [then why should you be unhappy on *this* occasion?]

—it wəz ɔɪləɪt ʃjestədi [then why isn't it all right *now*?]

—it ɪznt əz ɪf ɪt wəz ɛn ʃəʊld wʌn [and so therefore....]

—aɪ daʊnt θɪŋk ɪt veri mʌtʃ ʃmætəz [after *all*].

—ju: lənt ʃfrentʃ veri ɪzɪli [then why shouldn't you learn *another* foreign language easily?]

—ju' ni:dnt sei ʔai tould ju' [and so the objection doesn't arise.]
 —it iznt ə ʔpə:fikt spesimən [I admit.]

2. In *Statements* implying doubt, hesitation or uncompleted thought.

—ai dount θiŋk ʔju: evə ni:d gou ðəə [but still....]
 —ðə z nʌθiŋ ðə ʔmætə wið it [is there?]
 —it iznt ðət ai ʔlaik du'iŋ sətʃ θiŋz [but....]
 —it iznt ə ʔpə:fikt spesimən [I admit, but....]
 —ai hædnt eni əbʔdʒekʃn tu' it [except perhaps that....]
 —veri ʔwel [I don't mind.]
 —ai didnt ʔnou it wəz ðəə [but I'm quite prepared to believe you if you say it was.]
 —wel, ʔjes [perhaps it is, you may be right.]

3. In *Special Questions* (= questions containing an interrogative word) which have already been asked and answered, i.e. the "repeated question." The implication is "Excuse me if I repeat the question; I forget what you answered the first time (or I didn't quite catch your answer)."

Note.—As the nucleus of such questions always falls on the interrogative word, and as the interrogative word is usually the first word in the question such Tone-Groups are generally without a head. When however a head does occur, it seems invariably to be inferior; for this reason we place this category under the "Inferior Head" group.

ʔwɔt s jɔ' neim?
 ʔwɔt did ju' sei jɔ' neim wɔz?
 —let mi' si: nau, ʔwɔt s jɔ' neim?
 ʔwɛə did ju' sei i' livd?
 —ət ʔwɔt taim did ju' gou ðəə?

4. In *General Questions* (= questions requiring merely *yes* or *no* as an answer) when the whole of the significative prominence falls on the word marked by the nucleus.

The best examples are to be found in a series of guesses, such as in the "guessing game."

- __iz it ʔblæk? [No.]
 __iz it ʔwait? [No.]
 __iz it ʔblu:ʔ [Yes.]
 __iz it in ðis ʔrum? [No.] Etc.

But good examples are found in any question in which it is desired to concentrate all the prominence on one single word:

- __dəz i' θiŋk ðæt ʔhi: kəd du' it eni betəʔ
 __iz it ʔɔ:lwiz laik ðæt?
 __ə ju' ʔlaikli tə si: im bifo: sətədi?
 __wə ju' eibl tə ʔspi:k tu' im?

5. In *Words or Word Groups* the nucleus of which modifies the nucleus-word of an adjacent tone-group.

For examples see Sequences 1+2 — page 91.

2+1 — page 92.

Tone-Group 2. [ʔ]. (*Continued.*)

(b) With *Superior Head*.

In a tone-group containing a Superior Head, the prominence is distributed over the head and the nucleus-word, the nucleus however (as by definition), having the maximum of prominence.

The system [—ʔ] or [—ʔ] is used:

1. In *Statements* having a lively protesting character.

- ai dount ʔɔ:fn gou ðəə!
 —jes it ʔiz!
 —ðæt wɔznt ʔmai aidə, bles ju!
 —nɒt ðæt ai ʔmaind mætʃ.
 —ai dount θiŋk ʔju: ni:d gou ðəə.

2. In *Commands* having a protesting or exclamatory character.

- dount θiŋk ai m du:ŋ it fə mai ʔoun seik!
 —bi: ʔpeɪfnt!
 —dount get intə sətʃ ə ʔtempə wen pi:pl kritisaiz ju!
 —du: bi: ʔkwaiət!

3. In *Special Questions* (= questions containing an interrogative word) which are merely echoes of somebody else's question, often exclamatory questions. These are in reality General Questions having the form of Special Questions.

—wɒt ʃɪz it? = —dɒnt juː nou wɒt it ʃɪz?

[What is it?] —wɒt ʃɪz it? [Surely you know what that is!]

[Where did you go?] —wɛə did ai ʔgou? [Why, I went to London!]

[Who came here?] —huː keɪm ʃhiə? [Nobody came here!]

[How much is it?] —hau ʔmatʃ ɪz it? [I don't know how much it is!]

4. In *General Questions* in their most normal form without any special implication beyond "Is it true?" "....do you mean?" or "....please answer yes or no."

—did ʔjuː duː ðæt?

—ɪz ʔðɪs raɪt?

—kɑːnt juː ʃhiə miː?

—duː wiː ʔriəli sɪŋ laɪk ðɪs wen wi spɪk?

—dɒnt juː θɪŋk juː maɪt ɪmʔpruːv ɒn sʌm əv ðɪz meθədz?

5. In *Echoed Statements*. These are in reality General Questions having the form of Statements.

—juː v lɪvd hiə fɔːtɪm ʔjəz?! [did you say?]

—θɪrɪː taɪmz ə ʔdeɪ?! [do you mean that?]

—niə ʔlʌndən?! [are you sure?]

—nɒt ʔlaɪdʒ ənʌf?! [did I hear you say?]

—ɪn ʔmeɪ?

—ðæt ʔjelou wʌn?

Tone-Group 2. [ʔ]. (Continued.)

(c) With Scandent Head.

In a tone-group containing a Scandent Head, the prominence is distributed over the head and nucleus-word; the nucleus however (as by definition) having the maximum of prominence.

The significative difference between the Superior and Scandent Heads is difficult to define with precision. As compared with a Superior Head, the Scandent Head generally expresses more animation. There are notable differences in meaning between the Superior and Scandent Heads of Tone-Group 2.

The system [\neg] is apparently never used in ordinary statements nor in Commands.

It seems to be confined to

1. *Special Questions* which are merely echoes of somebody else's question (almost invariably exclamatory). These are in reality General Questions having the form of Special Questions. This is the more animated and more exclamatory form of the category Tone-Group 2b, 3. See page 81.

\neg wɒt ʃɪz ɪt? = \neg dəʊnt ju' nəʊ wɒt ɪt ʃɪz?

2. *General Questions* slightly more animated than those of the most normal type (Tone-Group 2b, 4.)

Compare the more normal (but rather severe)

\neg kɑ:nt ju: ʃhiə mi'?

with the pleasanter

\neg kɑ:nt ju: ʃhiə mi'?

3. *Echoed Statements* of a more animated nature than those given in Tone-Group 2b, 5.

Tone-Group 3. [\cup].

The exact semantic functions of this tone-group are exceedingly difficult to define with precision. Probably no word exists in the language which will aptly describe the peculiar attitude conveyed by its use, although perhaps the term *concession* expresses it better than any other.

It is used exclusively for *Statements* and *Commands*, never for *Questions*.

Its main function seems to be to express a certain kind of *contrast*. In some instances this contrasting function is evident. In the sentence [ai \neg didnt sei ɪt wəz ʊwait; || ai sed ɪt wəz ʌblæk] the word *white* is contrasted with the word *black*. But so strongly does this tone imply

contrast that in many cases the speaker leaves the second element to the imagination of the hearer, thus if I say to you: [ai ˈdɪdnt sei it wəz ˈwaɪt], you will say to yourself: [ðen iː sed it wəz sʌm ˈlʌðə kʌlə].

In other terms, the use of the tone [ʊ] implies an unexpressed complementary word-group or sentence, introduced by such words as *but*, *although*, *even if*, *because*, *but all the same*, *you mean*.

ˈðæt s nɒt wɒt ˈvaɪ mɪn, [although it may be what ˈyou mean.]

ˈsʌm piːpl ˈɒðəː laɪk ðəm, [but there are others who ˈdon't.]

ˈnʊbɒdi ˈwɒntɪd tə ɡəʊ ðɛə, [but everybody ˈhad to.]

ˈðæt s nɒt wɒt ai ˈlɪment tə sei, [even if I ˈdid say it.]

ai ˈdaʊnt mɪn tə sei hiː d duː it ˈbædli, [but at the same time, I don't think he'd do it ˈwel].

it ˈdaʊnt siːm ˈlaɪkli tə stɒp reɪnɪŋ, [but all the same it ˈmay.]

piːpl ˈdaʊnt ɔːlwɪz ˈʊsei wɒt ðei θɪŋk, [they sometimes conˈveal what they think.]

ˈdaʊnt sei ai dɪdnt ˈwɒɔːn juː əbaʊt ɪm, [because I ˈdid.]

[ˈCome on ˈMonday.] ɔn ˈtʃuːzdi [you ˈmean.]

The use of Tone-Group 3, then, may frequently correspond to the French use of "tout de même."

Ex. it ˈɪz ˈkʊld = il fait tout de même froid.

To my friend, Mr. M. Kinoshita, of University College, London, is due the discovery that the use of [ʊ] in English corresponds to the use of the particle [wa] in Japanese. He has noticed that

ðə ˈdɒktə keɪm = ɪfə ŋa kɪmaʃta.

ðə ˈdɒktə keɪm = ɪfə wa kɪmaʃta.

Notes on the "Heads" of Tone-Group 3.

With an inferior head, the prominence is confined to the nucleus-word.

With superior or scandent heads some of the prominence is shared by the head.

The significative difference between the superior and scandent heads of Tone-Group 3 is exceedingly difficult to define with precision. The superior head tends to make the sentence impressive; it throws the whole Tone-Group into prominence in relation to adjacent Tone-Groups.

The scandent head tends to make the sentence (or word-group) conciliatory. Compare

(a) —maind ju: dount ʊfɔ:l!

(A somewhat severe or even minatory command.)

(b) —maind ju: dount ʊfɔ:l!

(A friendly warning expressing a sort of mock severity.)

The scandent head is frequently used (especially by amiable and non-aggressive speakers) when it is not certain whether the statement or command will be welcomed or resented.

Tone-Group 4. [—].

The significative value of this tone-group is peculiar, and appears to bear no analogy whatever to the High-Rising Tone-Group [ʔ], nor are there apparently any intermediate or transitional forms between the two. This, I think, justifies its right to be considered as an independent tone-group, and not a variety of [ʔ].

It is used to convey the idea that all is well, that there is perfect agreement between speaker and hearer; it is a *reassuring* intonation. It is intended to have a calming or soothing effect on the hearer but, when injudiciously used, may be irritating to adults.

Like Tone-Group 3 [ʊ], its use is confined to *Statements*¹ and *Commands*, it cannot be used in *Questions*.

It is largely used when talking to very young children; indeed, in many cases any other tone would be so alarming to a sensitive child that tearful consequences might be anticipated.

With adults it is chiefly used for the last words said at the moment of parting from anyone, consequently most farewell greetings are intoned on this system.

The head is almost invariably *Scandent* (we have already had occasion to note the animated nature of this type of head).

¹ The term *statement* here covers all sentences which are neither commands nor questions.

- Examples.* ˈgud ˌbaɪ.
 ˈgud ˌmɔːnɪŋ.
 ˈgud ˌɑːftəˌnuːn.
 ˈsiː juː ˌsuːn.
 ˈdount fəˈget tə ˈkʌm bæʃ ˌæli.
 ˈdount ˌwəri əˈbaʊt ɪt.
 ˈraɪt əz ˈsuːn əz juː ˌkæn.
 ˈðæ z ə ɡud ˌbaɪ.
 ˈrʌn əˈlɔŋ ən ˌpleɪ.
 ˈdount meɪk ˈtuː mʌtʃ ˌnɔɪz.

SYNOPTIC SUMMARY OF THE SEMANTIC FUNCTIONS OF THE TONE-GROUPS.

Tone-Group 1 [v]	{	→	<ol style="list-style-type: none"> 1. <i>Categoric Statements.</i> 2. <i>Special Questions.</i> 3. <i>Commands.</i> 4. <i>General Questions.</i> 5. <i>Isolated Words</i> when quoted or contrasted. 	} with prominence almost entirely confined to nucleus-word.
		→	<ol style="list-style-type: none"> 1. <i>Statements</i> with prominence distributed over head. 2. <i>Special Questions.</i> Most normal form. 3. <i>Commands.</i> Most normal form. 4. <i>General Questions</i> implying "The answer is in the contrary." 	
		→	<ol style="list-style-type: none"> 1. <i>Statements.</i> Animated, with prominence distributed overhead. 2. <i>Special Questions.</i> Animated, normal form. 3. <i>Commands.</i> Animated, normal form. [contrary.] 4. <i>General Questions.</i> Animated, implying "the answer is in the 5. <i>Exclamations.</i> Most normal when intensified [v]. 	
Tone-Group 2 [ʔ]	{	→	<ol style="list-style-type: none"> 1. <i>Statements</i> with implication "Then why....?" 2. <i>Statements</i> implying doubt, hesitation, etc. 3. <i>Special Questions</i> when repeated. 4. <i>General Questions</i> with prominence confined to nucleus-word. 5. <i>Words or word groups modifying nucleus-word of adjacent</i> [Tone-Groups.] 	}
		→	<ol style="list-style-type: none"> 1. <i>Statements</i> 2. <i>Commands</i> 	
		→	<ol style="list-style-type: none"> 3. <i>Special Questions</i> echoed. 4. <i>General Questions.</i> Most normal form. 5. <i>Echoed Statements.</i> 	
Tone-Group 3 [v]	{	→	<ol style="list-style-type: none"> 1. <i>Special Questions</i> echoed (in animated manner). 2. <i>General Questions.</i> Animated. 3. <i>Echoed Statements.</i> Animated. 	}
		→	<ol style="list-style-type: none"> 1. <i>Statements</i> 2. <i>Commands</i> 	
Tone-Group 4 [v]	{	→	<ol style="list-style-type: none"> 1. <i>Statements</i> 2. <i>Commands</i> 	} implying concession. Used chiefly for contrast.
		→	<ol style="list-style-type: none"> 1. <i>Parting Greetings.</i> 2. <i>Statements</i> having reassuring character. 	

Section XI. “Sequences” of Tone-Groups

A sentence may contain one, two or more nuclei (= maxima of prominence), and consequently as many tone-groups. Any pair or more of tone-groups in any one sentence (simple or compound) constitutes a *tone-sequence*.

In the present state of our knowledge (or rather ignorance) concerning the functions of tonetic phenomena, we can do little but collect typical examples of the various sorts of sequences, endeavour to specify their more obvious semantic functions and trust that these collections will serve as a starting-point for further research. Coleman, in his *Intonation and Emphasis* has already broken the ground; he has formed certain conclusions and has written much that is helpful and suggestive.

The association of tone-groups in sequences has certainly a great bearing on problems of semantic expression; we unconsciously observe these unwritten laws of English intonation, and in so doing ensure the right connection or balance between the different parts of the sentence. The intonation sequences are the spoken equivalents of what is expressed in writing by punctuation,¹ underlining and suchlike written devices.

It will be found that tone-sequences may express various forms of co-ordination, subordination, reciprocal prominence, contrast, and other

¹I have just noted in a news paragraph describing a collision in the Irish sea: “One of the travellers says Mr. Michael Collins was calm, almost indifferent, throughout.” As it stands, this sentence means that Mr. Collins was calm, etc. By inserting commas after “says” and “Collins” we should understand that Mr. Collins said that the traveller was calm. Without commas the sentence might be intoned:

wan əv ðə trævlez sez —mistə maikl ʃkɒlɪnz __wəz ʌkɑ:m, etc.

With the comma, the sentence might be intoned:

wan əv ðə ʃtrævlez, __sez mistə maikl ʃkɒlɪnz, __wəz ʌkɑ:m, etc.

unnamed phenomena of spoken language. In the polished periods of painstaking and scholarly writers, the sequence of ideas is expressed by the careful use of word order, the appropriate use of connective words, and the right use of words. In the spoken language of everyday conversation, used with a rapidity and spontaneity which precludes such recourse to meticulous phraseology, we tend to express the sequence of our ideas by means of tones. More especially perhaps is this the case in modern English, the stylistic peculiarity of which is a comparative rareness of the equivalents of the French *du reste, mais d'un autre côté, pourtant, cependant, néanmoins, tout de même, d'ailleurs*, of the German *aber, sondern, doch*, and of the numerous significative 'particles' of the Oriental languages.

The English tone-sequences may be grouped into two classes, which for want of better terms we may respectively call co-ordinating and subordinating.

The co-ordinating sequences are those in which the successive Tone-Groups are *identical*, viz.:

1. ↘ followed by ↘ (T-G. 1 + T-G. 1)
2. ↗ „ „ ↗ (T-G. 2 + T-G. 2)
3. ˘ „ „ ˘ (T-G. 3 + T-G. 3)

The subordinating sequences are those in which the successive Tone-Groups are *dissimilar*, viz.:

1. ↘ followed by ↗ (T-G. 1 + T-G. 2)
2. ↗ „ „ ↘ (T-G. 2 + T-G. 1)
3. ↘ „ „ ˘ (T-G. 1 + T-G. 3)
4. ˘ „ „ ↘ (T-G. 3 + T-G. 1)
5. ↗ „ „ ˘ (T-G. 2 + T-G. 3)

Tone-Group 4 [↘] is apparently of rare or of doubtful occurrence in sequences.

The two (or more) members of a tone-sequence may conveniently be separated by means of the sign ||, which does not imply any break or pause, except when preceded by a comma or other sign of punctuation.

THE CO-ORDINATING SEQUENCES.

These are used:

- (1) In Sentences (simple or compound) containing equally prominent alternatives.
- (2) In cases of Apposition.
- (3) In other cases difficult to define.

Tone-Group 1 + Tone-Group 1. [ʌ || ʌ].

1. *Equally prominent alternatives or contrasts.*

it mei bi' ʌgri:n, || ɔ: ʌblu:.
 ju' kən teik ʌðis wʌn, || ɔ: ʌðæt wʌn.
 hi' mait əv bi'n əʌwei, || ɔ:r i' mei bi' ʌded.
 ai ʌlaik ʌðis, || bət ai ʌdount laik ʌðæt.
 ʌai prifə:d ʌmain || ən ʌhi: prifə:d ʌhiz. || ən ʌju: prifə:d ʌjɔ:z.
 ai ʌdount ʌnou || ən ai ʌdount ʌkæə.

2. *Apposition.*

ai v dʒʌst si:n ʌbraun, || ðə ʌlɔ:jə.
 hi' wəz pleiɪŋ wið ʌpi:tə, || ðə ʌkæt.
 ai m spi:kɪŋ əv ʌpæris, || ðə kæpitl əv ʌfrʌns.
 ðə ʌkɒmən || ɔ: ʌgɔ:dn vərəiəti.

3. *Other cases difficult to define.*

hi' z əblaɪdʒd tə ɡou tə ʌlʌndən, || ɔn ʌbiznis.
 ai ʌrout tu' im əbaut it, || ʌjestədi.
 ai wəz ʌintrɪstɪd in it, || ʌveri.
 hi' livz ət blæk ʌhi:θ, || niə ʌlʌndən || ʌin ʌkent ai θɪŋk.
 ai fəl bi ɡlæd tə ɡet ʌaut || ən stɪtʃ mai ʌlegz ə litl.
 ʌai wəz ðeə || ʌtu:.
 ʌai wɔznt ðeə || ʌaiðə.

Tone-Group 2 + Tone-Group 2. [\uparrow || \uparrow].**1. Equally prominent alternatives or contrasts.**

—it mei bi \uparrow grin || — \uparrow \uparrow blu:.

—ai laik \uparrow dis, || —bət ai dount laik \uparrow ðæt.

—ai dount \uparrow nou || —ən ai dount \uparrow kəə.

2. Apposition.

—də ju: mi:n \uparrow braun || —ðə \uparrow dɒktə?

—həv ai evə tould ju: əbaut \uparrow dʒæk || —mai \uparrow dɒg?

ə —ju: gouiŋ ɒn ðə fə:st əv \uparrow dʒænjʊəri || —nju: jə:z \uparrow dei?

3. Other cases difficult to define.

\uparrow wə:kiŋ! || —ɒn \uparrow sandi?

—wə \uparrow ju: ðeə || \uparrow tu:?

—dount \uparrow ju: laik it || \uparrow aiðə?

də —ju: imædʒn ai d \uparrow lɑ:f || —ɒn ən əkeiʒn əv \uparrow ðæt sɔ:t?

Note the sequence \uparrow || \uparrow || \uparrow || \uparrow in enumerations:

..... \uparrow ten || — \uparrow i/levn || \uparrow twelv || \uparrow θə:ti:n || \uparrow fə:ti:n || \uparrow fifti:n.....

Tone-Group 3 + Tone-Group 3. [\updownarrow || \updownarrow].**1. Equally prominent alternatives or contrasts.**

it —mei bi: \updownarrow grin, || ɔ: \updownarrow blu:.

ai —kɑ:nt teik \updownarrow dis wɑ:n; || ai kən —teik \updownarrow ðæt wɑ:n.

hi: —didnt \updownarrow kɑ:m || bət i: —did \updownarrow rait.

ju: —mei bi: \updownarrow slou, || bət ai fəd —nevə kɔ:l ju: \updownarrow leizi.

\updownarrow ai did; || \updownarrow ju: didnt.

2. Apposition.

—not \updownarrow braun || —ðə \updownarrow dɒktə.

ai —wɔ:nt tɔ:kiŋ əbaut \updownarrow dʒæk || —mai \updownarrow dɒg.

ai m —not gouiŋ tə du: it ɒn ðə fə:st əv \updownarrow dʒænjʊəri, || —nju: jə:z \updownarrow dei..

3. *Other cases difficult to define.*

ʊju: ni:dnt gou ðeə || ʊtu:.

ai —ʃudnt giv im mɔ: ðən ha:f ə ʊkraun || or —θri: ʊfiliŋz.

—dount ʊspi:k tu' im əbaut it || ʊjet.

THE SUBORDINATING SEQUENCES.

These sequences are used in sentences containing two prominent elements, the one expressing the more important, and the other the less important fact. The one expressing the more important has the falling, and the one expressing the less important has the rising or the falling-rising nucleus.¹

The following seems to me to be a possible formula to explain subordinating sequences:

"The speaker wishes to call the attention of the hearer to the fact that a given element in the sentence is to be related to, modified by, or connected in the hearer's mind with another element in the same sentence."

Example. ai went tə ʌləndən || ʃjestədi.

ʃjestədi || ai went tə ʌləndən.

ai went tə ʌləndən || ʊjestədi [but....]

ʊjestədi || ai went tə ʌləndən [but....]

In all four cases the speaker invites the hearer to note the connection between *yesterday* and *his going to London*, and to assume that on *other* days he did *not* go to London.

Tone-Group 1 + Tone-Group 2. [↘ || ↗].

hi: ʌpleiz || ʃsamtaimz.

ʌai sei || ʃðæt.

hi: ʌlivz || —ʌpʃstæz.

ju' kən ʌki:p wʌn || —if ju' ʃlaik.

ai sɔ: jɔ: ʌbrʌðə || —lɑ:st ʃwɪk.

ðæt s ðə ʌbest || —əv liviŋ in ʃtaun.

¹Coleman, in his *Intonation and Emphasis*, sketches six general rules for the more general cases of what I have called co-ordinating and subordinating sequences.

ai \dount du' it || ʔdʒenrəli.
 ai \nju: sʌmbədi laik ðæt || ʔwʌns.
 ðei dount prə'nauns it laik ðæt || __in ʔlʌndən.
 \noubədi si:mz veri fənd əv || ʔðæt sɔ:t əv θiŋ.
 irvn if ju' \du: pei ekstrə || __ju' dount si: eni ʔmɔ:.
 \ðə z || __ðə ʔsi:
 \ðis mʌst bi' it || __ai ʔθiŋk.
 ai rʌðə \laik || ʔðis.
 ai \tould ju' || ʔsou.¹
 hi \wɔz || __in ʔlʌndən¹.
 ðə treɪn ɔ:t tu' əv \stɑ:tɪd || __bə ʔðis taɪm.
 \ðis wʌn || ʔiz.

This sequence is also used in cases of sharp, protesting or angry contradiction :

\mʌndi! || __nɔt ʔtju:zdi!
 \wait! || __nɔt ʔblæk!
 it s \ðə! || __it iznt ʔhiə!
 ai sed \ai fəd du' it! || __ai didnt sei ʔhi: d du' it!

Tone-Group 2 + Tone-Group 1. [ʔ || ʔ].

This sequence is semantically equal to [ʔ || ʔ], except that the order is reversed.

(a)

ʔsʌmtaɪmz || hi' \pleɪz.
 __if ju' ʔlaɪk || ju' kən \ki:p wʌn.
 __lʌst ʔwi:k || ai sɔ: jɔ: \brʌðə.
 ʔdʒenrəli || ai dount \du' it.
 ʔwʌns || ai \nju: sʌmbədi laik ðæt.
 __in ʔlʌndən || ðei dount prə'nauns it laik ðæt.
 __ju' dount si: eni ʔmɔ: || i:vn if ju' \du: pei ekstrə.
 ʔðæt s wɔt || \ai sei.
 ðei ju:st tə kɔ:l ʔkæridʒɪz || \kɔʊtʃɪz.
 hi' z ə mæn u' kɔ:lz ə ʔspeɪd || ə \speɪd.

¹ Cf. p. 25.

wen ai ʃrait, || ai ju:z ə ʌpen.
ai dount ʃnou || ən ai dount ʌkə.

(b)

Note in the following examples that the tone sequence obviates the use of a word equivalent to the German *sondern*.

__not ʃtju:zdi! || ʌmandi!
__not ʃblæk! || ʌwait!
__it iznt ʃhiə! || it s ʌðə!
__ai didnt sei ʃhi: d du' it! || ai sed ʌai ʃəd du' it!

Note the use of this sequence when concluding an enumeration:

...ʃsiksti:n || ʃsevnti:n || ʃteiti:n || ʃnainti:n || ʌtwenti.

Tone-Group 1 + Tone-Group 3. [ʌ || ʌ].

This sequence may be used in contradiction having a polite or "concessive" character.

it s ʌðə, || __not ʌhiə.
ən ʌmandi, || __not təʌmərəu.
ai ʌdu: nou it, || ai __dount miəli ʌθiŋk ai nou it.

In the following examples contrast is implied between the two words constituting the respective nuclei.

it wəz ðə ʌhi:t || rɑ:ðə ðən ðə ʌwə:k witʃ ʌpset im.
ʌsəmθiŋ z || betə ðn ʌnʌθiŋ.
ʌha:f ə louf s || betə ðən nou ʌbred.

This sequence is used for similar purposes as [ʌ || ʃ] except that in the present case the contrast is expressed less aggressively.

ʌmandi! || __not ʌtju:zdi!
ʌwait! || __not ʌblæk!
it s ʌðə! || it __iznt ʌhiə!
ai sed ʌai ʃəd du' it! || ai __didnt sei ʌhi: d du' it!

Miscellaneous Examples.

ai \didnt sei || \ai kəd du' it.
 wi' d ɔ:l\redi wɔ:kt || niəli \θə:ti mailz.
 ai \dount gou ðeə || veri \wɔ:fn
 wi' hævnt \taim || \nau.
 it s tu: \leit || \nau.
 ai m \sɔ:ri || əbaut \ðæt.
 əf \kɔ:s || ju' kɑ:nt \pru:v it.
 hi' \nju: ɔ:l ðə taim || /hi' d \sed it.
 ai wəz \ounli seiɪŋ || wət\lðə pi:pl əd sei.

Tone-Group 3 + Tone-Group 1. [ʌ || ʌ].

This sequence is semantically equal to [ʌ || ʌ], except that the order is reversed.

—hɑ:f ə \louf s || —betə ðən nou \bred.
 \nau || wi' hævnt \taim.
 ju' —kɑ:nt \pru:v it || əf \kɔ:s.
 \wɔ:ns || ai went tə ðə rɔŋ \steɪfn.
 ai sə\prouz || i' ment it əz ə kaɪnd əv præk'tɪkl \dʒouk.
 \sɒm ɔv əs || həd \fə:ðə tə gou.
 \wɒn jʌŋ felou || wəz kəm—pli:tli nɔkt \ɹɹp.
 ai bə\wɪ:v || i' həd tə laɪ ɪn \bed fər ə dei ə tu:.
 ju' v gɒt \tu: || ɪn wɒn \sentəns.
 \wɒn əv ðə mɪsteɪks || \meɪ bi' ə mɪsprɪnt.
 bət ði \lðə || \kɑ:nt bi'.
 —wɒt s gud ənɒf fə \ju: || fəd bi' gud enɒf fə \mɪ:.
 \hi: || nevə \wud ədmit it.
 \ðæt s || wɒt meɪd ɪm sou \krɔ:s.
 wen ai \raɪt, || ai ju:z ə \pen.

Tone-Group 2 + Tone-Group 3. [ʔ || ʌ[.]

This sequence is probably nothing other than the simple Tone-Group 3 with a scandent head [ʔ] in which one of the head-syllables is felt to have become prominent enough to warrant an independent nucleus-tone.

—it wɔznt ʌwait (with unemphatic [wɔznt]).

—it ʌwɔznt || ʌwait (with emphatic [wɔznt]).

See, under heading, *Heterogeneous Heads*, remarks concerning embryonic nuclei. Page 69.

Miscellaneous Examples.

—ai ʔdount || ʌθɪŋk ai duː.

—it ʌmait || —biːʌ hiə.

ʌnouwan || ʌdʌz spiːk laɪk ðæt.

—wiː ʔɔːfn || ʌduː.

ʔðæt s wɔt || ʌai ʃəd əv sed.

—ai ʔʃudnt əv || ʌθɔːt sou.

Section XII. Phonetic Texts in Tonetic Transcription.

I.

—hædnt ju' betə get ʃap nau?

or —hædnt ju' —betə get ʃap nau?

it s getɪŋ ʋleit.

or it s getɪŋ ʋleit.

or —it s getɪŋ ʋleit.

hæv —ju: ɔ:dəd ʃbrekfəst?

or hæv ju' —ɔ:dəd ʃbrekfəst?

—jes.

or ʋjes.

ʋðæt s ɔ:l rait;

ai l bi' —daun in ten —minits.

or ai l bi' —daun in ten —minits.

or ai l bi' —daun in ten —minits.

—wen wi' v hæd ʃbrekfəst, || wi' l gou aut ən luk fə ʋlɔdʒɪŋz;

ai m ə—freid ðis ʁouʋtel || əl bi' rɑ:ðər ikʌspensiv.

or ai m əfreid ðis ʁoutel əl bi' rɑ:ðər ikʌspensiv.

—ə ju' ʃredi?

or —ə ju' ʃredi?

ai ʃl bi' —redi in ə —minit;

ai v —ounli ɡɒt tə get mai —bʌrts ɔn.

or ai v ʋounli ɡɒt || —tə get mai —bʌrts ɔn.

ai —wʌndə wɪʃ ɪz ðə wei tə ðə ʌsi;

ʋðis mʌst bi' it || ai ʃθɪŋk.

or ʋðis mʌst bi' it ai θɪŋk.

ʋðɛə z || ðə ʃsi;

or ʋðɛə z ðə si;

wi ə kwait ʋklous tu' it!

or wi ə —kwait ʋklous tu' it!

ðæ̃ər ə səm \bouts;

—wɔt də ju' sei tu' ə \rou?

\seiliŋ bouts || \tu:;¹

—let s gou fər ə \seil!

wi' hævnt \taim || \nau:

or wi' —hævnt \taim || \nau:

or wi' —hævnt taim \nau:

wi' v gɔt tə faɪnd \lɔ:dʒiŋz.

wi' —mei əz wel hæv ə \beɪð ðou:

\ðæt wount teɪk lɔŋ.

\ai ʃa:nt beɪð:

it s —tu: \kould || fə \mi:

or it s tu: \kould fɔ: mi'.

wel —lʊk \hiə:

—ai l \beɪð || ən —ju' ʃl gou ən lʊk fə \lɔ:dʒiŋz;

or —ai l \beɪð || etc.

\ju: ʌndəstænd ðæt sɔ:t əv θiŋ || betə ðən \ai du:.

ju' l \faɪnd mi' || \hiə || wen ju' kʌm \bæk.

or ju' l \faɪnd mi' hiə || wen ju' kʌm \bæk.

Adapted from Sweet's *Primer of Spoken English*.

II.

—wɔt də ju' du: wið jəsɛlf ɔn \sændiz?

or —wɔt də ju' \du: wið jəsɛlf ɔn sændiz?

ju' mʌst faɪnd it rʌðə \dʌl liviŋ hiər ɔ:l bə jəsɛlf.

or —ju: mʌst faɪnd it rʌðə \dʌl liviŋ hiər ɔ:l bə jəsɛlf.

or ju' mʌst faɪnd it rʌðə \dʌl liviŋ hiər ɔ:l bə jəsɛlf.

\ou, || —wen it s \faɪn || ai dʒenrəli gou aut əv \taun || ɔn \sændi;

or —ou, wen it s \faɪn || ai dʒenrəli gou aut əv \taun ɔn sændi;

—ai teɪk ðə treɪn əbaut ten ɔ' twelv maɪlz aut əv \lʌndən,

or —ai teɪk ðə \treɪn || əbaut ten ɔ' twelv maɪlz aut əv \lʌndən,

¹ “\seiliŋ bouts tu:” would mean nothing except “Those rowing boats are also sailing boats.”

ən wɔ:k aut tə sɑm pleis wɛər ai kɪ get ə treɪn ʌbæk.

or ən —wɔ:k aut tə sɑm pleis wɛər ai kɪ get ə treɪn ʌbæk.

it s rɑ:ðər ʌ:kwəd || ʃsɑmtaimz

or it s rɑ:ðər ʌ:kwəd sɑmtaimz

or it s rɑ:ðər ʌ:kwəd || ʌsɑmtaimz

or —it s rɑ:ðər ʃʌkwəd sɑmtaimz

bɪkɔz ðər ə sou fju: ʌtreɪnz || —ɔn ʃsɑndiz.

or bɪkɔz ðər ə sou —fju: ʌtreɪnz || —ɔn ʃsɑndiz.

—ai rɪmembə wɑns ai wɛz aut fə ðə dei wið ə lɒt əv ʃfelouz

or ai rɪ—membə wɑns ai wɛz aut fə ðə dei wið ə lɒt əv ʃfelouz

or ai rɪ\membə || ʌwɑns ai wɛz aut fə ðə dei wið ə lɒt əv felouz

ən wi —mɪst auə ʌwei sɑmɑu getɪŋ tə ðə steɪfn.

or ən wi —mɪst auə ʌwei sɑmɑu || —getɪŋ tə ðə ʌsteɪfn.

or ən wi —mɪst auə ʌwei sɑmɑu || —getɪŋ tə ðə ʌsteɪfn.

ai ʌrɑ:ðə θɪŋk wi' went || tə ðə ʌrɒŋ steɪfn,

or ai ʌrɑ:ðə θɪŋk wi' went || tə ðə rɒŋ ʌsteɪfn,

or ai rɑ:ðə ʌθɪŋk || wi' went tə ðə ʌrɒŋ steɪfn,

or ai rɑ:ðə ʌθɪŋk || wi' went tə ðə rɒŋ ʌsteɪfn,

ən sou hæd tə ɡəʊ tə ði ʌðə wɑn.

ʌnɪhɑu, || —dʒɑst əz wi' keɪm ʌp tə ðə ʃsteɪfn,

ðə —pɔ:tə ʃʌt ðə dɔ:r ɪn auə ʌfeɪsɪz.

hi' maɪt ʌɪzli əv let əs || ʃɪn,

fə ðə treɪn dɪdnt ʌstɑ:t tɪl tu: mɪnɪts || ʃɑ:ftə.

or fə ðə —treɪn dɪdnt stɑ:t tɪl tu: mɪnɪts ʌɑ:ftə.

ai səʌpəʊz || i' mɛnt ɪt əz ə kaɪnd əv prækɪtɪkl ʌdʒəʊk.

or ai səpəʊz i' mɛnt ɪt əz ə kaɪnd əv prækɪtɪkl ʌdʒəʊk.

ʌnɪhɑu, || ɪt wɛz ðə —lɑ:st ʌtreɪn,

or ʌnɪhɑu, || ɪt wɛz ðə —lɑ:st ʌtreɪn,

ən ðə wɛz —nəʊ ʌhelp fɔ:r ɪt:

or ən ðə wɛz —nəʊ ʌhelp fɔ:r ɪt:

or ən ðə wɛz nəʊ ʃhelp fɔ:r ɪt:

or ən ðə wɛz —nəʊ ʌhelp fɔ:r ɪt:

wɪ' —hæd tə wɔ:k ʌhəʊm.

or wɪ' —hæd tə ʌwɔ:k həʊm.

—hau ʌfə: wɔz it?

—fɔ:ti:n ʌmailz.

or —fɔ:tim ʌmailz.

ʌwel, || ʃðæt wɔznt mætʃ.

or ʌwel, || ʊðæt wɔznt mætʃ.

or —wel ʃðæt wɔznt mætʃ.

or wel ʊðæt wɔznt mætʃ.

or ʃwel, || etc.

ʌnou || bæt wi' d ɔ'lʌredi wɔ:kt || niəli ʃθæ:ti mailz.

or ʌnou || bæt wi' d ɔ'lʌredi wɔ:kt || niəli ʃθæ:ti mailz.

ai didnt get hɔum til niə ʌwan,

or ai —didnt get hɔum til niə ʌwan,

or ai didnt get ʃhɔum || til niə ʌwan,

ən ʌsam ɔv əs || hæd ʌfæ:ðə tə gou.

or —ən ʃsam ɔv əs || hæd ʌfæ:ðə tə gou.

ʌwan ʃaŋ felou || wəz km—plɪ:tli nɔkt ʌp.

or ʃwan ʃaŋ felou || wəz km—plɪ:tli nɔkt ʌp.

ai belɪ:v i' hæd tə lai in ʌbed fər ə dei ə tu:.

or ai bə'li:v || i' hæd tə lai in ʌbed fər ə dei ə tu:.

or ai bə'li:v || etc.

ʌai wəz nan ðə wə:s fɔ:r it.

Adapted from Sweet's *Primer of Spoken English*.

III.

—wɔt də ju' ʌθɪŋk?

ai v hæd ə ʌkwɔrəl || wið prə—fesə ʌsmiθ.

or ai v —hæd ə ʌkwɔrəl || wið prə—fesə ʌsmiθ.

or ai v hæd ə kwɔrəl wið prəfesə ʌsmiθ.

it —wɔznt ʌmai fɔ:lt.

ai l —dʒast tel ju' hau it ʌhæpnd.

ðə —veri dei mai ʃbuk keim aut,

hi' —met mi' ət ðə ʌsteɪfn.

hi' kəmz in bə ðə seim ʌtrein.

sou i' bi'gæn ðə kɒnvə'tseɪfn || bai 'tseɪŋ:

or __sou i' bi'gæn ðə kɒnvə'seɪfn bai seɪŋ:

or __sou i' bi'gæn ðə kɒnvə'seɪfn bai seɪŋ:¹

"You, || 'koulmən, || jɔ' ðə 'veri mæn ai wɒntɪd tə 'sɪr.

ə'baʊt ðæt 'bʊk əv jɔ:z,

'ju: || 'nou,

or 'ju: 'nou,

kə'loukwɪəl 'ɪŋɡlɪʃ ɔ' sʌmθɪŋ,

or kə'loukwɪəl 'ɪŋɡlɪʃ || ɔ' 'sʌmθɪŋ,

ai fə'get || ði ɪgzækt 'neɪm,

'dɪd ju: ...ə:... sɪ: ðə 'pru:fs?"

sou əf 'kɔ:s ai sed:

or sou əf 'kɔ:s || 'bai sed:

or __sou əf kɔ:s ai sed:¹

"'gʊd 'lɔ:d, jes.

ju' 'dɪdnt sə'pəʊz ai let ðəm pʌblɪʃ enɪθɪŋ wɪð mai neɪm tu' it
wɪðaut nouɪŋ weðə ðeɪ d 'lɔ:dn it prə'pəli."

ordn it 'lɔ:prə'pəli."

or __ju' dɪdnt sə'pəʊz ai let ðəm pʌblɪʃ enɪθɪŋ wɪð mai neɪm tu'
it wɪðaut nouɪŋ weðə ðeɪ d 'lɔ:dn it prə'pəli."

ordn it 'lɔ:prə'pəli."

__sou ðen i' sed:¹

"wel, 'lʊk 'hiə || ...ə:...²

or "wel, lʊk 'hiə || ...ə:....

ai 'daʊnt wɒnt tə hæ:t __jɔ' 'fɪ:ɪlɪŋz,

or ai 'daʊnt wɒnt tə hæ:t jɔ' 'fɪ:ɪlɪŋz,

—bət,² —wel,² || __tə put it 'blʌntli

or tə 'put it || 'blʌntli,

ðər ə: lɒt əv mɪs'teɪks ɪn it."

__sou ai sed¹

"'rɪəli? || __ðæt s 'ɪntrɪstɪŋ,

or "'rɪəli? || 'ðæt s || 'ɪntrɪstɪŋ.

¹ A low level tone-group without a nucleus.

² Neutral tone.

—kən ju' menʃn wən ɔ:fʃænd?"

or —kən ju: ʃmenʃn wən || ɔ:fʃænd?"

—sou i' sed¹

"wel ju' v gət ʊtu: || in wən ʌsentəns."

or "wel ju' v —gət ʊtu: || etc.

or "wel ju' v gət ʊtu: || —in ʃwən sentəns."

ai ʌgest wət wəz || ʌkəmiŋ əz ə mətər ə fækt.

or ai ʌgest || —wət wəz ʃkəmiŋ || —əz ə mətər ə ʃfækt.

bət ai —kept ʃkwaiət əbaut it,

ai pri—tendid tə θiŋk i' wəz rifəriŋ tə səm misʌprints || ai —hædnt
ʌnoutist, ju' si:

orju' ʃsi:

or —ai pritendid tə θiŋk i' wəz rifəriŋ tə səm misʌprints || etc.

—sou ai dʒʌst sed¹

"ʌm! || ðæt s rɑ:ðə ʌsiəriəs!

or ʃm! || —ðæt s rɑ:ðə ʃsiəriəs!

orʌðæt s rɑ:ðə || ʃsiəriəs!

ai m ʌsɔri || əbaut ʌðæt.

or ai m ʌsɔri || əbaut ʃðæt.

—ai went θru: ðə prʊ:fs veri ʃkæfəli || in ʌdi:d."

or ai went θru: ðə ʌprʊ:fs veri kæfəli || in ʌdi:d.

or ai went θru: ðə ʃprʊ:fs veri kæfəli || in ʌdi:d.

—sou i' went ɔn:¹

"ʌwel,

or "—wel,

ʌwən əv ðə misteiks || ʌmei bi' ə misprint,

or || ʌmei bi' || ə misʌprint,

or || ʌmei bi' ə misprint,

or ʃwən əv ðə misteiks || ʌmei bi' ə misprint,

or || ʌmei bi' || ə misʌprint,

or —wən əv ðə misteiks ʌmei bi' ə misprint,

¹ Low level tone-group without a nucleus.

bət ði ʊəðə || ʔka:nt biː.

or bət ði ʊəðə ka:nt biː.

ˈjuː v put ə prepəˈziʃn || ˈæt ði end əv ə ˈsentəns,

or juː v ˈput ə prepəˈziʃn || ət ði ˈend əv ə ˈsentəns.

ˈænd juː v put ˈhuː || fə ˈhu:m.

or ˈænd juː v put ˈhuː || fə ˈhu:m.

juː v put ˈhuː z it ˈbaɪ? || ˈɔn ðə ˈkʌvə, tuː¹

or || ɔn ðə ˈkʌvə || ˈtuː.

or || ˈɔn ðə ˈkʌvə || ˈtuː.

ˈevriwʌn l siː it drekli ðei pik ðə ˈbʊk ʌp.

or ˈevriwʌn l siː it || ˈdrekli ðei pik ðə ˈbʊk ʌp.

or ˈevriwʌn l ˈsiː it || ˈdrekli ðei pik ðə ˈbʊk ʌp.

orbʊk ʌp.

or evriwʌn l ˈsiː it || drekli ðei pik ðə ˈbʊk ʌp.

orbʊk ʌp.

ˈðen ðei l sei²

ˈʊðæt s ə faɪn pəʊsn tə læn ɪŋɡlɪʃ frəm!

or ˈʊðæt s ə faɪn pəʊsn tə læn ɪŋɡlɪʃ frəm!

wai, hi ka:nt tɔ:k it prɒpəli imˈself.

or wai, hi ˈka:nt tɔ:k it prɒpəli imˈself.

or ˌwai, hi ka:nt tɔ:k it ˈprɒpəli || imˈself.

ˈhuː ˈevə kən iː əv ˈɡɒt tə ˈpʌblɪʃ it? "

or ˈhuːevə kən iː əv ɡɒt tə ˈpʌblɪʃ it? "

ˌsou f kɔ:s ai sed:²

ˈwel, || ɪf ˈeniwʌn sez ðæt tə ʊəmiː,

or wel, ɪf ˈeniwʌn, etc.

ˌai fl dʒʌst sei:²

or ˌai fl ˌdʒʌst ˌsei:³

or ʊai fl dʒʌst sei:

¹ ˈɔn ðə ˈkʌvə, || ˈtuː would mean "also on the cover."

² Low level Tone-group without a nucleus.

³ Heterogeneous Tone-Group without a nucleus.

'wel, || —wɔt s gud ənɪf fər ə prəfesər əv ɪŋɡlɪʃ 'lɪtərɪtʃə || z gud ənɪf fə 'mɪr.' "

or 'wel, —wɔt s gud ənɪf, etc.

or 'wel, wɔt s gud ənɪf fər ə prəfesər əv ɪŋɡlɪʃ 'lɪtərɪtʃə || z gud ənɪf fə 'mɪr.' "

orz gud ənɪf fə 'mɪr.' "

or'lɪtərɪtʃə || z gud ənɪf fə 'mɪr.' "

sou əf 'kɔ:s || hi fel ɪntə ðə træp ət 'wʌns.

or sou f kɔ:s i fel ɪntə ðə træp ət 'wʌns.

__hi sed:¹

"prə—fesər əv ɪŋɡlɪʃ 'lɪtərɪtʃə?

—hu: də ju: 'mɪn? "

or —hu: də ju: 'mɪn? "

__sou f kɔ:s ai sed:¹

"'ju:.

ju: v —dʒʌst meɪd ðə veri mɪsteɪks ju: əkju:z 'mɪ: əv.

or ju: v dʒʌst meɪd ðə veri mɪsteɪks ju: əkju:z 'mɪ: əv.

or 'ju: v dʒʌst meɪd ðə veri mɪsteɪks ju: əkju:z 'mɪ: əv.

or ju: v dʒʌst meɪd ðə —veri mɪsteɪks ju: əkju:z 'mɪ: əv.

orðə —veri mɪs'teɪks || ju: əkju:z 'mɪ: əv.

__fə:st ju: sed:¹

'ʊðæt s ə faɪn pə:sn tə læn ɪŋɡlɪʃ frɒm! "²

or —ðæt s ə faɪn pə:sn tə læn ɪŋɡlɪʃ 'frɒm! "³

or —ðæt s ə faɪn pə:sn tə læn 'ɪŋɡlɪʃ || 'frɒm! "³

__ðæt s ə prepəzɪʃn ət ði end əv ə 'sentəns.

or ðæt s ə prepəzɪʃn ət ði end əv ðə 'sentəns.

or ðæt s ə prepə'zɪʃn || ət ði end əv ðə 'sentəns.

__ðen ju: went ɒn baɪ seɪɪŋ:¹

or —ðen ju: went 'ɒn baɪ seɪɪŋ:

¹ Low-level Tone-Group without a nucleus

² Quoting the intonation used by the other speaker.

³ The speaker wishes to emphasize the preposition.

- 'hu: evə kən i' əv ɔt tə ɹpʌblɪʃ ɪt? ' ²
 or 'hu:evə kən i' əv ɔt tə ɹpʌblɪʃ ɪt? ' ²
 or 'hu:evə kən i' əv ɔt tə ɹpʌblɪʃ ɪt?
 or 'hu:evə kən i' əv ɔt tə ɹpʌblɪʃ ɪt? ' ³
 ðæt s 'hu: || ɪnstəd əv 'hu:m.'
 or __ðæt s 'hu: || ɪnstəd əv 'hu:m.'
 or ɪðæt s || 'hu: ɪnstəd əv 'hu:m.'
 or ɪðæt s || 'u: ɪnstəd əv 'hu:m.'
 ənd ju v ɔdʒʌst __fɪnɪʃt ɔ:f baɪ seɪɪŋ: 'hu: də ju ɹmɪn? '
 or ənd ju v ɔdʒʌst fɪnɪʃt ɔ:f, etc.
 or'hu: də ju mɪn? ' ³
 or'hu: də ju ɹmɪn? ' ³
 or ənd ju v ɔdʒʌst fɪnɪʃt ɔ:f baɪ seɪɪŋ, etc.
 ðæt s ə'ɪnəleɪðə 'hu: ɪnstəd əv 'hu:m.'"
 f ɪkɔ:s || hi: dɪnaɪd i' ɪsed ɪt.
 or f ɪkɔ:s || hi: dɪ'naɪd || i' ɪsed ɪt.
 or f ɪkɔ:s hi: dɪ'naɪd i' ɪsed ɪt.
 pɪ:pl laɪk ðæt nevə ɪdu: əd'mɪt ðeɪ tɔ:k ðæt weɪ.
 or pɪ:pl laɪk ɪðæt || nevə ɪdu: əd'mɪt, etc.
 or || nevə ɪdu: || əd'ɪmɪt ðeɪ tɔ:k ðæt weɪ.
 ən əf ɪkɔ:s || ju: kɑ:nt ɪ'prʊv ɪt....
 or ən əf ɪkɔ:s || ju: kɑ:nt ɪ'prʊv ɪt....
 __ənles ðeɪ v bɪ'n tɔ:kɪŋ ɪntu ə ɪ'græməfoun.
 orɪ'græməfoun.
 ɪstɪl,
 hi: ɪnju: ɔ:l ðə taɪm || hi: d ɪsed ɪt,
 or hi: ɪnju: ɔ:l ðə ɪtaɪm || hi: d ɪsed ɪt,
 __sou i' bɪgæn tə seɪ:¹
 " __ou ɹwel,
 or " ɪou || ɪwel,

¹ Low level Tone-Group without a nucleus.

² Quoting the intonation used by the other speaker.

³ The speaker wishes to emphasize the element "who."

ai wəz ˈounli seiɪŋ wɒt ʌðə pi:pl əd sei.

or ai wəz ˈounli seiɪŋ wɒt ʌðə ʊpi:pl əd sei.

or ai wəz ˈounli seiɪŋ || wɒt etc.

orʊpi:pl əd sei.

veri laikli ðei ˈwudnt spi:k pɜ:fikli kɜ:kli.

ˌsou ai sed:¹

ˈju nou ˈpɜ:fikli ˌwel

or ju' nou ˈpɜ:fikli wel

ˈju: || ˌən nainti nain aut əv ə handrid edʒukeitid ɪŋɡlɪsmən
ˌwɔ:lwi:z tɔ:k laik ðæt.

or ˈju nou pɜ:fikli wel ju: ɪn nainti nain aut əv ə handrid
edʒukeitid ɪŋɡlɪsmən ˌwɔ:lwi:z tɔ:k laik ðæt.

or ju nou ˈpɜ:fikli wel.....ˌwɔ:lwi:z tɔ:k laik ðæt.

ˌsou i' sed:¹

ˈju dount nou wɒt ˈjɔ: ˌtɔ:kiŋ əbaut.

or ˈju dount nou wɒt jɔ: ˌtɔ:kiŋ əbaut.

or ˈju dount nou wɒt jɔ: ˌtɔ:kiŋ əbaut.

or ˈju dount nou wɒt jɔ: ˌtɔ:kiŋ əbaut.

ˌju ˈsi:

hi d put ə prepəˈzi:ʃn || ət ði end əv ðə ˌsentəns əɡen!

or hi d ˈput ə prepəˈzi:ʃn || etc.

or ju si: hi d put ə prepəˈzi:ʃn ət ði end əv ðə sentəns əˌɡen!

ðen i' sɔ: wɒt i' d ˌdʌn,

or ðen i' ˌsɔ: wɒt i' d dʌn,

ən bigən kəˌrektɪŋ ɪmsɛlf.

f ˌkɔ:s || ai kudnt help ˌlɑ:fɪŋ,

or f kɔ:s ˌai || kudnt help ˌlɑ:fɪŋ,

or f ˌkɔ:s || ˌai kudnt help ˌlɑ:fɪŋ,

ən ˌðæt put ɪm || ɪntu ə bæd ˌtempə.

or ən ˌðæt put ɪm || ɪntu ə bæd ˌtempə.

wi' ə nɒt ɒn ˌspi:kɪŋ tɜ:mz || ˌnaʊ.

or || ˌnaʊ.

From Coleman's *The Kind of English I use in Ordinary Conversation*.

¹ Low level Tone-Group without a nucleus.

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